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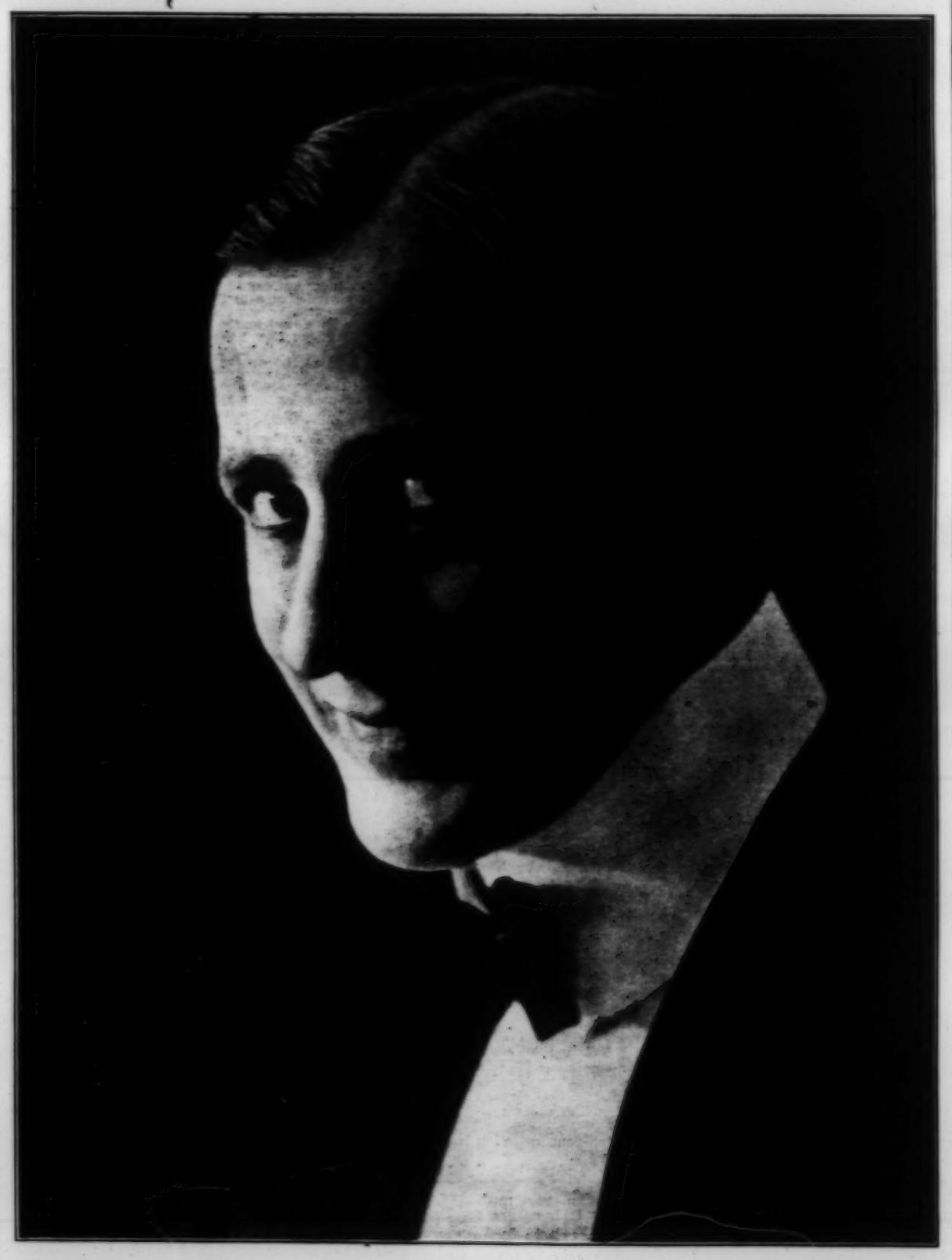

VICTOR MORLEY.

W. BRADLEY '03

THE MATINEE GIRL

May cross-eyed cats go back on rats,
If ever I cease to love!

New Orleans squeaks, thrills, echoes with that commendable sentiment during Mardi Gras (Fat Tuesday).

When Rex makes his entrance into the city from no one knew where exactly—but it is surmised from one of the vessels lying at anchor in the Gulf of Mexico—and he rides proudly, garbed in ermine and resplendent with real, not "prop," jewels upon his gold canopied throne, and the city shrieks itself hoarse in Latin welcome, the strains of this "befoh de wah" ditty pierce the air. Nobody knows the rest of it, but the opening words suffice. The bands repeat it a hundred times in silver, brass or drummed iterance.

May cross-eyed cats go back on rats,
If ever I cease to love!

They call it the king's anthem. It may be varied with "Dixie," "Maryland," and "Hiawatha," but the interruptions are brief and it remains dominant.

"May cross-eyed cats go back on rats"—it is a lively strain, and by-and-by it begins to jig in your blood, to drum its echoes in your ears, to be the teasing accompaniment of your dreams.

If ever I cease to love.

Youths and maidens two-step it and old men and women begin long stories with "The first time I heard that song."

It is heard first January 7, when the carnival really opens, on Twelfth Night, with the Twelfth Night Ball, to which all of the elect of fortune in New Orleans are bidden. For, mark you, Mardi Gras, with all its late Winter madness, its rags and tatters of the Roman saturnalia from which it sprang, is an exclusive affair.

Any one may view the half a dozen parades that extend over the joyous season that commences with Twelfth Night and ends with the Rex and Comus balls on Mardi Gras night, but not by any means everybody may attend the balls, which are "by invitation only."

The man who attempted to buy his way into one of them would be ridden out of town on a rail, so seriously do these Latins take their pleasures, and so sacred do they hold their loved Mardi Gras. Friends may get them for friends, and for their friends' friends, but no tinge of commercialism ever soils the cards to the Proteus or Consus or Comus, or any of the other fourteen odd balls given by various clubs and orders.

At the Rex ball, on the last night of Mardi Gras, there is a slight letting down of the strenuousness of the season. No tickets can be bought for this. Not a Mardi Gras function shows the trail of the serpent, purchase. But the men, who have danced at all the other balls, give their tickets to the Rex ball to the visiting merchants or drummers or other lingerers, "because it's you, old chap," and then go away to dance Mardi Gras out at Comus, the most exclusive ball of the season, which takes place the same night.

Meanwhile the tourist, elated at his friend's graciousness, goes to the Artillery Building and finds a strangely assorted thousand or two persons waiting in a chilly hall for the opening of a distant door, at which they strain with expectant eyes.

The women are dressed in anything available. It may be a rainy day skirt, or it may be a correct evening costume, though the last is extremely doubtful. Ranging the gamut between these are all sorts of sartorial eccentricities. There is unity in this heterodoxy only in one thing—the expectant gaze fixed upon the closed doors. They are very tightly closed.

Rex's wife—his real one, not the beautiful young woman who has been chosen by the carnival committee as his queen—has much trouble in furnishing identification. She wants to go within to see that the throne room is perfect in every detail for occupancy by her lord and the other woman. Hers is an anomalous position, made harder by the doubts of the doorkeeper.

But the doubting tourist is suddenly reassured. He hasn't mistaken the place. Despite the fact that this is the worst dressed ball of the series, it is really the Rex ball and a truly Mardi Gras function. He knows it beyond peradventure of doubt, for the band has struck up. He hears:

May cross-eyed cats go back on rats,
If ever I cease to love!

Yesterday Rex made his entrance into the city, preceded by fifty dukes in tall hats, and with a variety of faces, shading from Creole to Teuton, and followed by gorgeous floats representing flowers, fairies, gnomes, or telling the story of some ancient myth. Lovely women leaned from their windows and pelted him with flowers. A few of the most exuberant blew kisses at him. It was Rex's gala day, but this is Rex's gala night.

He is bewigged and velvet-knickerbockered, plumed-hatted and satin-caped, and he looks, as he feels, a trifle foolish. Frank B. Hayne, as Rex, doesn't look a bit as though he had nearly broken the cotton market, and gleaned a few careless millions the week before, but he had, and he didn't find it half as hard as sitting here to be stared at by a stream of passing persons, returning their low obeisances with a kingly one, and a twirl of his begemmed sceptre. Mr. Hayne looked as though he was in the mood of the man who thought in dashes about himself. But there was one compensation—the queen, Josie Holliday, fairly pretty, queenly robed, exquisitely gracious, who had to bow and smile as often as he.

And there was another compensation. When these people had passed they would desert their own ball, and the King and Queen of the Carnival would hie themselves to the old French Opera House and exchange monarchical confidences with the King and Queen of Comus. When they gathered up their royal robes and departed it was to the air:

May cross-eyed cats go back on rats,
If ever I cease to love!

At the Comus ball the dreariness, the dullness, the bad dressing of the Rex ball are forgotten. On the stage caper a hundred men, masked beyond recognition, and sustaining well their characters of an hour before in the parade. In the $20,000 parade they had represented a baby, a cannibal or a lobster, with the grace and finish they conceived to be due the character.

But not half as interesting are these merry caperers in the calcium glow of the quaint French Opera House stage as the waiting hundreds sitting in the orchestra, and almost hidden by the shadow thrown by the balcony. There sit the dames and damsels, the flower of New Orleans loveliness, who have received "call out cards."

There are the sheen of satin, the glow of gems, the flutter of laces, and snowy shoulders and dark, dreamy faces, rising out of gowns fleecy and soft as clouds. It is a special honor to receive a "call out card." It is the *cachet* of local social standing.

Your name and the number of the person sending the card alone appear upon it. You wait and wait, and finally your name is called by the master of ceremonies on the stage, and the ushers put their hands to their mouths to form a trumpet and shout it forth. You have some of the shock of suddenly acquired fame, but you rise and place your hand on the arm of the usher, and he leads you to the stage. You mount it with his assistance and find a cavalier of Charles the Second's time waiting to receive you.

He tells you you are the loveliest woman at the ball, the loveliest woman he ever saw. Polite prevarications of this sort are the creole's forte. He was born uttering them. When you have waltzed or two-stepped around the stage, he bows almost to the ground, assures you that your brilliant eyes have done their destructive work, that the sweet pain of this parting has never been equaled in all his multiple experiences. He hands you off the stage. The usher receives your palpitating self, and you look after your cavalier wondering who the—wondering who he is. And you will never know.

You carry as a souvenir his cape, or his sword, or his hat, or, may be, his ring, for upon every partner he bestows some part of his costume, until—well, until it would no longer be admissible. One dark-eyed beauty stepped from the stage empty handed.

"Where's your souvenir?" demanded the girl next to her.

"I couldn't get another unless I made him liable to arrest. Look at him!" The evening had advanced. Her former partner was wearing only what was strictly necessary.

You will never know who he is. That is one of the charms of this big, childlike game of make-believe. No one ever does know. A man was king of Proteus and his wife did not know it until she read it in the papers next morning.

At twelve the exclusive Comus and democratic Rex balls break up, for Lent has dawned. It is Ash Wednesday. The carnival is over. It has been what the name indicated—*carne vale*, a farewell to the flesh.

The dark-eyed belles tuck their chiffons in well about their slippered feet and doze in their carriages. The dance of the senses is ended. The poppy petals are scattered. The reign of the Lord of Misrule is over.

Next day, and for several days after, all New Orleans is asleep. There have been so many balls. There has been so much pleasure, and everyone is so tired. It is as though a kind fairy had pressed poppy juice upon every eyelid.

Mark Twain said that if Mardi Gras were celebrated thus in the North it would be laughed to scorn in a week. We are so serious here. But is it well to be so serious? New York is hard and brilliant. New Orleans is soft and dull. New Orleans is an antidote for New York, and Mardi Gras is an anodyne for care.

I don't know anything of Ashton Stevens, the dread man of the Pacific Coast, as a critic, although many of my player friends who visit San Francisco bring back pungent memories of him. I am convinced, however, that there isn't a better interviewer in the interviewing business. There is no milk left in the cocoanut when he finishes, not an original idea in the surging brain of the interviewed. He drained the Irish poet-dramatist Yeats dry as Death Valley when that intrepid explorer ventured upon the West Coast.

Mr. Stevens asked an intelligent question and received an illuminating reply.

"Give me the final test for the plays I see," said Mr. Stevens.

"Your theatre will not be doing great modern work," Mr. Yeats replied, "It is as great write after a performance, 'It is as great as Tolstoi—as great as Balzac'—not until then."

Speaking of the mission of the critic, he said: "You can expose for their full unworth the apparently 'virtuous' plays that corrupt—plays that are written not with conviction, but merely to profit, being theatrical syndicates whose sole object is making money."

THE MATINEE GIRL.

MRS. LEMOYNE READS.

The second of a series of readings from Browning was given last Thursday by Sarah Cowell Le Moyne at the home of Mrs. James Speyer, No. 257 Madison Avenue, this city. The reading lasted two hours, beginning at 11 A.M. Her selections were the poems, "Saul," "Fra Lippo Lippi" and "The Bishop Orders His Tomb at Saint Praxed's Church." The third reading, next Thursday, will be given in the apartments of Miss Callender and Miss De Forest, No. 27 East Seventy-second Street.

ALFRED KLEIN DEAD.

Alfred Klein, who was only a few years ago regarded as one of the brightest comedians on the light opera stage, died of paresis in the sanitarium at Amityville, L. I., on Feb. 21. He was admitted as a patient there, suffering with a mental disorder, in the Autumn of 1901, and after a few months of treatment he was discharged as cured. In May, 1902, however, his condition again became serious and he returned to the sanitarium to remain permanently. He gradually grew worse until his malady was pronounced incurable, and his passing had been expected by his relatives and friends for many months past.

Mr. Klein was born in Norwich, England, in 1864, and was a member of a remarkably talented family. His brothers, who survive him, are Hermann Klein, the noted music critic and vocal instructor; Charles Klein, the dramatist, and Manuel Klein, the composer and orchestra director. Mr. Klein came to America when a lad, and began his association with the theatre as callboy at the old Academy of Music in Chicago. There he played occasional "bits" and acquired considerable knowledge of the practical stage. The first role of any consequence that he played was Roundy the bootblack, in the original production of Joshua Whitcomb. This part was written especially for Mr. Klein by George Ryer and Denman Thompson, and he appeared in it for the first time at the old Globe Theatre, New York.

After his engagement in Joshua Whitcomb, Mr. Klein drifted about with various traveling companies for a time and was then engaged to play Sir Joseph Porter with the Juvenile H. M. S. Pinafore company. This engagement lasted for three seasons, and the Pinafore craze having passed, Mr. Klein joined the Madison Square Theatre company to play Buttons in the original production of The Rajah. After the run of that play he joined the McCaull Opera company and originated the role of Lay Brother Pelican in Falka. In this character he made his first great hit in New York. Next he appeared with the same organization in Jacquette, and for five months thereafter he played Simon in Erminie. Leaving the McCaull company, he went to the Broadway Theatre, where he played in the original productions of Mr. Barnes of New York and Little Lord Fauntleroy.

Mr. Klein's most important successes were made during his long association with De Wolf Hopper. He joined Mr. Hopper when that comedian began his career as a star, and he remained with him, playing important roles, through all the years of Mr. Hopper's success. His small stature and his droll apologetic manner made him the exact antithesis to the tall comedian, and their work together was, therefore, highly humorous. With Mr. Hopper the principal roles that Mr. Klein assumed were Repitito in Castles in the Air, Pepat in Wang, Don Jose in Panjandrum, Lawntennis in Dr. Syntax, Pozo in El Capitan, and Jellikoff in The Charlatan.

In the Autumn of 1899 Mr. Klein appeared as Le Duc in The Girl from Maxim's. Soon after he closed his engagement with that company he was attacked by the malady that resulted in his death. Mr. Klein was very widely known and was extremely popular among actors, musicians and writers in New York. He was a member of the Lambs' Club, the Players, and other organizations of professional men. Besides his three brothers he is survived by a widow, a daughter, and a son.

BOUCICAULT SUES.

Aubrey Boucicault has begun suit for approximately $50,000 against W. A. Brady, Sam S., and Lee Shubert. Mr. Boucicault left his position as leading man for Henrietta Crosman last year to star under the management of the Shuberts in his own version of Heidelberg. This was not a success. He had entered into a contract with the Shuberts by which he was to be featured in The Garden of Lies, by J. M. Forman. The play failed. Brady bought the controlling interest in the Shuberts' contract with Boucicault. Captain Charlie was put out last fall with Boucicault as the Captain. Boucicault alleges that the tour was mismanaged, that in booking the play at the Fourteenth Street Theatre a grievous error was made, as a Broadway house was about his due. In addition to suing for the estimated profits, his salary and percentage during the three years of his contract, Boucicault asks for $2,700 back salary. Mr. Brady declares that Boucicault terminated the contract himself. Mr. Boucicault says that is not, strictly speaking, the truth. The court has the next say.

BUTLER'S NEW THEATRE.

Butler, Pa., is to have a new theatre, at the corner of Cunningham and McKean streets. The promoters of the enterprise have at their head George N. Burckhalter. The name of the theatre will be the Majestic. Porter and Gainford are the architects; the foundations will be laid by April 1; the Tuscan style of architecture will prevail; the structure will be sixty-five feet high, of buff limestone and gray brick, the sides of pressed red brick; the parquet will have a seating capacity of 510, in eighteen rows of seats and five aisles; four boxes will grace each side of the stage; there will be no posts or obstructions to spoil the view of the stage; the balcony will seat 415, gallery 435, the boxes 40—or, in all, 1,500 easily.

THE BELL SANATORIUM.

The death recently of Robert E. Bell will not put an end to the project, to which he devoted the last years of his life, of establishing a sanatorium for consumptive actors. The project, so ably launched by Mr. Bell, will be carried forward by Mrs. Bell and the Board of Directors of the institution. A special meeting of the board was held in Denver on Feb. 19, at which Mrs. Bell was appointed to the post of secretary, and James Neill was made a director. Mr. Neill was a close friend of the dead actor, and it was one of the last requests of Mr. Bell that he should be elected to the directorate of the organization.

The Butte Miner, Feb. 10.—"A crowded house greeted Daniel Sully in The Chief Justice. He has never appeared to better advantage than in the character of the Judge."

REFLECTIONS

Wadsworth Harris, of the Warde and James company, gave a reading before the Forum Club in San Francisco on Feb. 10. His programme consisted of selections from the works of Shakespeare and a number of modern authors, and the entertainment was greatly enjoyed by a large audience.

Virginia Drew Trescott, who has been starred all season in the society play, Satania, has recovered from her severe illness sufficiently to enable her to arrange plans for next season.

Herr Direcktor Conried has a great scheme, to send ticket speculators to an honest day's work, far from the sidewalks of the Metropolitan Opera House. The Herr Direcktor is so enthusiastic about it that he will put it into immediate execution—next season.

Paul Armstrong's new play, The Superstition of Sue, will be seen at the Savoy April 4.

Jack Phelan replaces Ben Grinnel as Kashan in Whitney's The Isle of Spice. George Adolf Booker, the tenor, will play Mr. Phelan's former role, Konner.

Mrs. A. J. Harris was thrown the other day from the platform of a Sixth Avenue cable car and fractured her wrist.

Rosa Rand is of the company that will support Mrs. Kennedy, who will make her first appearance March 14 at the Garrick Theatre.

Vernona Jarbeau-Bernstein is seriously ill at her residence in West Seventy-fifth Street, New York.

Philip R. Phillips, of the Empire Theatre, Washington, D. C., is confined at his home there with an attack of pneumonia.

Wallace and Gilmore, of Oswego, N. Y., have surrendered the lease of Music Hall, Tarrytown, N. Y., to M. Newman, who will in the future manage the hall.

On account of the death of Gus Rapier, aged two years, at Liberty, Mo., Feb. 19, the Rapier Players closed for two weeks, but will reopen at Smithville, Mo., Feb. 29.

Helen Grantley has observed the first week in Lent by resting at Palm Beach.

Preston Kendall, who was unable to work this season on account of voice failure, has been in Colorado since August, cattle punching. He has fully regained his voice and will be seen in The Shepherd King.

Owing to the closing of Ben Hur, James J. Ryan has been transferred to the Forbes Robertson-Gertrude Elliott company.

Willis Maxwell Goodhue's Eastern Hello Bill, is owned and controlled by Mr. Goodhue, has been constantly on the move since Aug. 20, and will remain on the road until May 14.

Velma Berrell has joined Isabel Irving in The Crisis. Miss Berrell recently played Mrs. Smart in The Smart Set. This is her first season.

John T. Hall, who has managed the musical comedy, When Reuben Comes to Town, for the past three years, transferred his right, title and interest in same at the close of the Pittsburgh engagement at the Empire Theatre, Feb. 20, to Douglass Flint and W. W. Newcomer, who will continue the tour indefinitely. The cast will remain the same.

The London *Topical Times* said, Feb. 13, anent The Love Birds: "An oasis in the desert was furnished by Kate Cutler and George Fuller Golden, who gave a capital burlesque of Lena Ashwell and Mr. Tree in The Darling of the Gods." This was the only genuinely funny thing the whole evening through."

The sale of the Lester Wallack collection closed last Tuesday with receipts for that day of $3,859.20. The total realized by the sale is $18,945.20. A bill of the play at Ford's Theatre, Washington, on the night of Lincoln's assassination was bought by Mrs. Brown for $13.50. F. B. Wood, of Bangor, Me., bought 1,000 costumes used in Wallack plays for $22.

Mrs. W. B. Kennedy assures the public that, while she is a Christian Scientist, there is none of it in her forthcoming play, The Ruling Power.

The Ajax of Sophocles will be played in Greek by Greeks in Clinton Hall, New York, March 24, 25 and 26.

The first of the cartoon plays to be seen in Australia will be Happy Hooligan. Gus Hill has contracted for a season there and is engaging a special company of comedians, vaudeville artists and "show girls." The same company will produce McFadden's Row of Flats later.

George W. Winters has returned to the management of the Dick Ferris' Grace Hayward company, joining them in South Bend, Ind. Mr. Winters is much improved in health. He will have the management of the Ferris Stock companies in Omaha and Denver during the Summer.

Ethel Tucker is to star the coming season in His Royal Wife, under the management of H. B. Wilber.

Caroline Hull has signed with B. C. Whitney to star under his management in a new musical comedy of which she is the author, entitled The Girl from Butte. The Spring season opens April 3, in Detroit.

William Stuart, comedian of the Grand Opera House Stock company, Memphis, Tenn., received a telegram announcing the death of his mother at Chambersburg, Pa., as he was going on the stage in A Stranger in a Strange Land, on Feb. 20. He played the performance and immediately afterward left for Chambersburg. In his absence his place in the company has been taken by De Witt Newing, a young actor who was last season a member of the Murray Hill Stock company.

William A. Brady is said to have lost in a greenroom club poker party last week $85,000—in stage money.

The American Academy of Dramatic Arts will give its eighth public matinee of the season at the Empire Theatre on Thursday afternoon. The plays to be presented are The Dear Departed and Fortune's Frolic, both new in America, and the three-act farce entitled The Somersault. Owing to the length of the programme the curtain will rise at half-past one o'clock.

John Morris, of New York Day by Day company, has invested in real estate at Corona, L. I., and signed for next season wtih the above company, making the third consecutive season.

The Gertrude Roberts company has closed its season, and Miss Roberts has returned to her cottage at Harwichport, Mass., to prepare it for Summer. Her manager, Harry C. Arnold, is also in Harwichport for a few days.

May Thurston has joined the A Fatal Wedding company to play Bridget, the role that was played by Mrs. Louie Quinten, who died last week in St. Louis.

The funeral of Robert E. Bell, which occurred last week in Denver, was an impressive tribute to the memory of the dead actor. The services were held in the Church of the Sacred Heart and were conducted by Father Brown, an intimate friend of Mr. Bell, assisted by Father Barry and several other clergymen. The musical programme was played and sung by Grace Hanigan, organist; Madame Mayo-Rhodes, soprano, and W. D. Russell, tenor. The floral tributes were many and beautiful.

A. C. Abbott, business manager for B. C. Whitney's The Head Waiters company, was transferred, Feb. 14, to F. C. and B. C. Whitney's musical extravaganza, The Isle of Spice, company, to act in the same capacity.

Forbes Robertson and Gertrude Elliott will appear in a revival of Hamlet at the Knickerbocker Theatre on March 7. Mr. Robertson made his American debut as Hamlet four weeks ago in Philadelphia. The overture and all the incidental music is from Tschaikowski's Hamlet, except the final funeral march, which was composed by Carl Ambruster.

IN OTHER CITIES

MINNEAPOLIS.

Henry Irving was billed for the latter half of week ending Feb. 13 at the Metropolitan Opera House, but changed his booking and went to Chicago. The date was filled by Hal Reid and his co. in his new play, A Homespun Heart, a melodrama of the conventional sort. The presenting co. was adequate and included the author in the role of Andy Marhoe, which he handled acceptably. Grace Van Studdiford, surrounded by a large, well balanced co., made her local stellar debut at the Metropolitan, presenting De Koven's latest opera, Red Feather, 14-17. She was greeted by large and appreciative audiences, topheavy houses being the rule during the engagement. It is seldom that one woman is blessed with beauty, voice and dramatic ability, but Miss Van Studdiford possesses all three attributes in no small measure. She is a singularly handsome woman, possessing the beauty that is seen oftener in the drawing room than on the stage. Her voice is a pure soprano, full and liquid in the middle and upper registers and well handled in the lower, which she uses with true dramatic effect. She appeared to especial advantage, vocally, in the duet "To Call Thee Mine" with Mr. Tallman, and her solo, "The Garden of Dreams." Cora Tracy was happily cast as Anita, a Spanish Girl. She displayed a rich and resonant contralto, which she handles with much skill. She shares the vocal honors with the star, doing her best work in the solo "The Rose and the Breeze." George J. Tallman appeared to advantage as Captain Travors, his vocal efforts being confined to the duet mentioned above and his solo, "The Song of the Guards." The chorus is well drilled, being notably strong in ensemble numbers.

The Factory Girl pleased large audiences at the Bijou Opera House week 14. It is a melodrama of the true Blaney type and abounds in sensational climaxes, the most realistic one representing the inside of a factory. It occurs in the third act, where the hero is to be crushed to death by a giant trip-hammer, from which impending doom he is rescued in the nick of time by his sweetheart. The whole scene is suggestive of the sawmill scene in Blue Jeans, but does not fail to win vociferous applause. Sheridan Holmes did very consistent work as Bill Turner. Lon Hascall was good as Charlie Wilde. Caroline May was a very sweet and winsome Carrie Graham, the factory girl. Ella Cameron appeared to advantage as Sallie French, the forelady. The piece was well mounted.

It took the Ferris Stock co. two and one-half hours to find the answer to Whose Baby Are You, the bill presented at the Lyceum week 14. At the end of that time it was finally settled and the audience went home in a very contented frame of mind, notwithstanding the sore sides they suffered with as a result of overlaughing. The play is by Mark E. Swan and is billed as a screaming farce, and as such it certainly takes the prize. The desire to scream was not confined to the audience by any means, the three babes in arms appearing in the production adding their by no means puny efforts to the uproar. All of the co. had a change at funmaking, and all improved their opportunities to the utmost.

Marshall Darrach gave his two concluding Shakespeare readings 11 and 15, pleasing large and appreciative audiences on both occasions. On the former date he gave Macbeth and on the latter Hamlet.

The Minneapolis Symphony Orchestra gave their fifth concert of the season 16, appearing before a large and appreciative audience. A plea was made by officers of the club for an auditorium suitable for concerts, and there is a good chance of their desires being realized. A local life insurance company has agreed to assist the city in erecting a $200,000 edifice.

We are evidently not to suffer here for lack of theatres. In addition to the ones to be built by the Orpheum Circuit Co. and the Criterion Co., mentioned in this column some time ago, J. E. Rogers is to erect one for vaudeville attractions.

The Ferris Stock co. have completed arrangements to give a presentation of the dramatic version of Parsifal following in Minneapolis. This will be the first production outside of New York. One hundred people will be used on the stage, while the orchestra will be augmented to twenty-two. Following Parsifal they will produce Merchant of Venice, Chimmie Fadden, Sporting Life.

Some of the future bookings for the Bijou Opera House include Joseph Murphy, David Harum, Orpheum Show, and Al H. Wilson in A Prince of Tatters.

Maude Gilbert has rejoined the Ferris Stock co.

Fire Feb. 16 destroyed the printing establishment of Geesman and Murphy. The loss was $20,000 with $12,000 insurance. The firm did an extensive business in show printing and this is the second fire they have had in four years. They have already secured new quarters and expect to resume business in a few days.

The Bonnie Brier Bush pleased fair sized audience at the Metropolitan Opera House latter half of week ending 20. It was presented by a capable co., headed by J. H. Stoddard and Reuben Fax in the principal male roles, the former appearing as Lachlan Campbell, the cross-grained, albeit true, father, who, from a sense of religious pride is forced to drive his only daughter from home. That Mr. Stoddart was able to present this almost disagreeable character to the audience in such a way as to win their admiration and applause is due wholly to the finished art of which he is master. Mr. Fax as Archibald McKittrick, the easy-going, tippling Postie, finds a role for which he is eminently fitted. His facial expression and mannerisms were extremely good, his work throughout evoking hearty approbation. Mabel Brownell was a very sweet and charming Flora Campbell. Her scene at the close of the second act was a decidedly strong piece of work. Julius McVicar was a handsome and very consistent Lord Hay. George Wharnock was very good as Rev. John Carmichael. Robert V. Ferguson made much of the part of William McLure. Wallace Jackson was pleasingly loutish as Tammas Mitchell. Helen Holmes was happily cast as Kate Carnegie. Anna Held in Mam'selle Napoleon was the attraction at the Metropolitan 22-27. Following her established custom of not playing Sundays, the house was dark 21. Miss Held has had better vehicles for a display of her talents, and without her the present offering would fall rather flat. Her popularity and drawing power was evidenced by the large and appreciative audiences which greeted her during the entire engagement. She appeared to best advantage in the song "The Is Mode Girl," and in one of her old song successes, "Oh, Won't You Come and Play Wiz Me." Joseph W. Herbert was as funny as ever, his own personality, however, and not the lines being responsible for the applause. Frank Rushworth possesses a pleasing voice, but lacks spirit and dash in his singing. Franz Ebert, of Lilliputian fame, did much of the comedy work in a most satisfactory manner. Knox Wilson introduced a clever musical specialty, while the Rooney Sisters appeared to advantage in their dancing. The costumes and scenic effects were up to the standard of the Ziegfeld productions. Paula Edwardes in Winsome Winnie week 28.

From Rags to Riches, a melodrama of the simon pure variety, was the bill at the Bijou Opera House week 21. There is not a moment when there is not something doing, most of it being done by Joseph Santley as Ned Nimble, a newsboy, whose work was very satisfying, for the kind. The balance of the cast were satisfactory. The Orpheum Show 28.

The Ferris Stock co. presented In Missouri at the Lyceum Theatre week 21, with Dick Ferris as Jim Radburn, a role which he sustained in a most satisfying manner. Grace Hayward made a good opposite as Kate Vernon. Parsifal 28. CHARLES M. LANE.

INDIANAPOLIS.

Mary Mannering presented Harriet's Honeymoon to fair sized audiences at English's Feb. 17, afternoon and evening. Miss Mannering is charming as Harriet Baird. Arthur Byron was strikingly good as Elliott Baird, being extremely natural and playing the part with fine understanding. Henry Kolker, who appeared as the handsome prince, looked and acted the part well nigh perfectly. Thomas A. Wise does a rare bit of character work as Inspector Bock. Hall McAllister, Edward See, Adolph Jackson, and Louis Massen filled the other male roles in good style. Louise Hollister was successful in the part of the haughty Baroness Von Rabenstein.

The Wizard of Oz pleased large audiences at English's 18-20. The co. is one of unusual merit and the production gorgeously staged.

Augustus Thomas's The Earl of Pawtucket is deserving of all the success with which it has met since its production in New York. The piece was seen in Indianapolis 22-24 for the first time and audiences of good proportions gathered at English's to enjoy this wholesome and amusing offering. Frank Monroe is a distinct success in the character of the Earl, the part originated by Lawrance D'Orsay. Mr. Monroe is almost a newcomer to the local stage, though he has for several years been looked upon as an actor who could be intrusted with any kind of part. The supporting co. is in every way adequate. Marie Pettis is pretty and always quite natural in the part of the young divorcee. The bluff but kindly father of the young woman is capitally acted by Charles Mason, and Herbert Fortier gives a good interpretation of the role of Senator Barker. Wedgewood Nowell portrays the American friend of the Earl very pleasingly, and Marguerite Hayden, as this friend's sweetheart, is dainty in all that she has to do. The maiden aunt, who denounces Lord Cardington as an impostor, is well acted by Florence Robison, and all of the minor characters are in capable hands.

The King of Detectives played to large, enthusiastic audiences at the Park 18-20. Playing the part of the hero, probing every mystery, running down every rogue and making love to the heroine kept J. Irving White, the king of detectives, in the thick of the action. Kathleen Barry, a good-looking girl with a soothing voice, played the part of the sweetheart well. H. Carl Lewis, as a master rogue of the polished sort, won the hisses of the audience with his villainy. Evelyn Selbie pleased in the part of the adventuress. The comedy was well brought out by David Bagnall, Tessie Lawrence and John Hermance. Stage settings very good.

At the Old Cross Roads is one of the best melodramas to be seen in the popular price theatres, and it is always warmly greeted, and deservedly so, when it comes to the Park. It opened a half week's engagement at that theatre 22-24 and played to S. R. O. afternoon and evening. Estha Williams still plays the part of the octoroon, Parepa, and she acts with force and feeling. The role of a "square gambler" is again in the hands of James M. Brophy, one of the best leading men on the popular priced circuits. Harry L. Dunkinson carries most of the comedy of the piece in the role of a tramp, who masquerades as a French count. Mr. Dunkinson gets a good deal of fun out of the part and keeps the audience laughing much of the time. William Brummell makes an interesting villain in the character of Dayton Thornton, and Mildred Hyland as Annabel Thornton does pleasing work. Julia Blane is an ideal "Old Mammy" in the part of Aunt Eliza, and Louise Valentine gives a comical performance of a little negro girl, a sort of Topsy.

Madame Liza Delhaze Wickes evinced artistic training and a gift for music in her pianoforte recital at the Propylaeum 18. She played nothing that demanded power, but her delicacy, grace of phrasing and rich tone were admirable. There was a large audience and much sincere applause for the pianist.

Creatore returned to Indianapolis 20 with his splendid band of native Italians, and again demonstrated that as a magnetic conductor of instrumental music he is in a class by himself.

Adelina Patti will give her only concert in Indiana in Tomlinson Hall 2. It has been just ten years since Madame Patti sang in Indianapolis.

C. C. Perry and Dickson and Talbott have decided to have Henrietta Crosman dedicate the new Perry Theatre, which is to be built in Indianapolis in time for opening next season. Miss Crosman will open the playhouse with Sweet Kitty Bellairs. Other bookings for the Perry are coming in rapidly and notable players who have been unable to appear in Indianapolis since the organization of the syndicate will be seen here next winter. Mr. Perry will go to New York soon to go over the final plans for the theatre with his architect, J. W. Yost. It is said that public spirit had something to do with Mr. Perry's determination to build the theatre, which, he hopes and believes, will be a good financial investment. He is not a theatrical man and has never ventured in a theatrical enterprise, but is said to hold the opinion that a theatre which will bring plays and players to Indianapolis who are now shut out will be of material benefit to the city. He also expects the interurban lines to spread widely the interest in theatrical affairs in towns and cities tributary to Indianapolis. He intends, he says, to make the Perry Theatre one of the finest in the country.

Dickson and Talbott have booked the Weber and Fields combination for a one-night performance 10 at the Park Theatre. The co. will put on Whoop Dee Doo and the all star cast that has been playing in New York will be seen.

One of the May bookings at the Park is of unusual importance. Blanche Bates will play an engagement of three nights early in the month in David Belasco's The Darling of the Gods.

"We are also going to have Patti at the Park," Fred C. Dickerson says, but she will be "Black Patti."

Coming at English's: German Stock co. of Cincinnati in Fedora 25. Forbes Robertson and Gertrude Elliott 26, 27. Henry Irving 7, 8. Isle of Spice 10-12. At the Park: The Volunteer Organist 25-27. The Smart Set 29-2. The Heart of Maryland 3-5. Wedded and Parted 7-9.

Frank Payne, business-manager of Henry W. Savage's Castle Square Opera co., was in Indianapolis one evening this week on his way to Louisville. Mr. Payne was formerly an Indianapolis newspaper man, connected with the "Journal," and afterward managing editor of the Indianapolis "Press."

Mrs. William E. English gave a luncheon in honor of Lulu Glaser, of Dolly Varden, during her engagement in this city last week. PEARL KIRKWOOD.

KANSAS CITY.

A great actress and a superb co. in a wonderful play was Kansas City's opinion of Mrs. Fiske's marvelous production of Mary of Magdala, which was seen at the Grand Feb. 22-27. It was Mrs. Fiske's first appearance in Kansas City for some fifteen years, and while she has been winning fame elsewhere Kansas Citians have not forgotten her, as was proven by a capacity house on the opening night, and a large advance sale for the remainder of the engagement. The "smart set" of our city turned out in force to welcome this talented woman, and many were also observed in the audience who are not regular theatregoers, attracted, no doubt, by the religious theme of the play. There was positively nothing to offend the most fastidious, while there was much to be learned from the play. The stage pictures in themselves were a revelation. Never have we seen a finer scenic equipment than is given this production, the attention as to detail being most complete. Of the four scenes it is difficult to say which was the most wonderful, for all deserve the highest of commendation. Of the star's portrayal too much in praise cannot be said. Hobart Bosworth, who has been seen here several times within the past two years, appeared to excellent advantage in the character of Judas. The part is one of many opportunities. His make up was perfection itself and, endowed with a deep, strong voice, he carried the tragic points admirably. Vaughan Glaser was excellent as Aulus Flavius, while M. J. Jordon as Caiaphas and Henry J. Carvill as Haran were both more than satisfactory. William B. Mack, Sydney C. Smith, Belle Bohn, and Emily Stevens deserve praise for their work in smaller parts. Hedda Gabler was the bill for Thursday matinee and Saturday night. Isabel Irving in The Crisis 28-5. Weber and Fields 7-9. Clay Clement 10-12.

Walker Whiteside appeared at the Willis Wood 18-20, presenting Hamlet for three performances, and one performance of We Are King, Lieutenant Gordon Kean's comedy, in which he was seen here in the early part of the season. Mr. Whiteside's Hamlet has been much discussed since he first essayed the role, and while opinions differ as to his portrayal, Kansas City has always found much to admire in his performance and, as usual, he drew good sized audiences. The star was called before the curtain several times after each act in answer to the enthusiastic applause. Lelia Wolstan appeared to advantage as Ophelia and shared in the applause. Mr. Conlan, in the double role of the king and the ghost, was very effective, while the Horatio of Mr. Boring was also a good piece of work. Mr. Carligh as the first grave digger carried the comedy element very satisfactorily, while Mr. Hall as Laertes and Mr. McWade as Polonious were well cast. Lesser characters were in capable hands, and the production was well staged and costumed.

The Isle of Spice drew good sized audiences to the Willis Wood 21-24, who seemed well pleased with the tuneful entertainment offered them. The production was prettily staged and costumed, and the chorus, beside being good singers, was one of the most attractive seen here this season. Harry Kelly had the chief comedy role, that of King Bom Popka, and was ably assisted by Denman Maley and Toby Lyons, all three being very amusing. William Armstrong as Lieutenant Ketchall had several songs that he sang with good effect, and Florence Hayward as Teresa made an excellent partner for him. Other principal roles were well cared for by Ben F. Grinnell, James Phelan, Mattie Martz, Mrs. Bloodgood, and Leslie Leigh. Mary Mannering in Harriett's Honeymoon 25-27. A Chinese Honeymoon 28-5.

Inez Forman, supported by John Dillon and a capable co., presented East Lynne at the Grand 21 for two performances, to good business. Although well known, the play is one of those of such intense heart interest that it never fails to draw well here. Miss Forman made much of the role of Lady Isabel, and the part of John Dill was admirably cared for by Mr. Dillon. Avis Lobdell, Cellmont S. Barkland, Vernon Summers, and Lizzie Johnson also deserve praise for their interpretations of smaller parts. The play was appropriately staged.

A Hot Old Time played to very satisfactory business at the Auditorium 21-27, and although the Rays, who were the originators of the piece, are now out of it, the have very capable successors. Eddie Weston and Edwin Collins cared for the two principal roles, while William Sellery, Thomas Fortune, John McMahon, Gussie Nelson, and Leole Mave proved able assistants. 'Way Down East 28-5. Alphonse and Gaston 6-12.

Hearts of Oak, one of the early Hearne plays, filled a week's engagement at the Gillis 21-27 to the customary large houses. The play has not been seen here for years, and its revival is a happy one. The presenting co. proved adequate to the demands made upon them, depicting the various types in a most interesting manner. James Horne was seen as Terry Dennison and proved most satisfactory. The two old "salts" were well played by Leonard Clark and Herbert Stone, while Esale Wilms as Crystal was more than well received. For Her Children's Sake 28-5.

The Kansas City Operatic School repeated their performance of The Pirates of Penzance in Music Hall 17 to another large audience. The cast was the same as given in one of my letters of recent date. Another opera is now in rehearsal, to be produced some time early in April.

Instead of some vaudeville act, Manager Louis Shouse, of Convention Hall, has arranged a series of races for the roller skaters for the week of 21-27, and large crowds turned out nightly to witness the sport.

Three former members of the East Lynne co., that played at the Grand 21, filed attachment papers on the box-office receipts for that day. The plaintiffs are Nellie Atherton, F. Rowena Modent, and Erwin Sylvester, their claim being $282, which they claim as back salaries due them. The trial is set for 3.

J. G. Edwards joined The Power Behind the Throne co. here last week, taking the place of Edwin Caldwell, who retired. D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

Candida, another Mayor McClellan booking, gave Springfield one of its four exile performances Feb. 19, and a fair sized audience profited by the ban. Yet equal to Arnold Daly's work in merit must be named Dorothy Donnelly's, and as there are only four others, Louise Closser, Dodson Mitchell, Herbert Standing, and Ernest Lawford, one would be stingy not to mention them, especially the typist. Sky Farm and Under Southern Skies, both returns, followed 20 and 22, rather bunching the "sky" drama when we consider the shower of "skys" let loose in Mildred Holland's Russian play two nights previous. Both had good houses.

Robert Hilliard, who had not been in Springfield since he opened at the Nelson six years ago to a day, appeared 23 in That Man and I. That he didn't have as large a house as he deserved must be laid to his carelessness in dropping out of Springfield's sight so long. It is interesting to note that his bill at the Nelson at the other end of those swift six years was A New Yorker, preceded by The Littlest Girl, his own dramatization of Richard Harding Davis' story, and in it he appeared as now, the champion and protector of a girl waif. Mr. Hilliard's congenial part in his new play gets inspiration from charming Maude Fealy and his other able boadjutors, H. Reeves Smith, Marion Abbott, and the rest.

The Williams College Dramatic Club, known as Caps and Bells, presented Daly's A Night Off 24, local society being represented. The young men who took the female parts, however, would never get by a Central Office detective.

De Wolf Hopper, who showed it April 11 of last year, gave us one of the disappearing views of Mr. Pickwick, which Mr. Dickens did not write. The enthusiasm kindled by the first visit had evidently expired. It's a good enough one-night stand opera, but return dates should be discouraged. Mr. Hopper on this occasion added another act entitled Casey at the Bat, which was not in it before. The particular life of the opera, not so much by her voice as by her bewitching vivacity, is Dainty Marguerite Clark. Herrmann 26. Robert Emmet 27. Paul Revere 29. Maude Adams 2. The Village Postmaster 4. Julia Marlowe 5. Girls Will Be Girls 8. Dockstader's Minstrels 11. A Venetian Romance 15.

David Belasco has secured an April date for Mrs. Leslie Carter.

The New Gilmore had an odd but interesting production 18-20 in Dare Devil Dorothy, in which a competent co. entertained in various ways. William H. Conley was star comedian and Grace Gibbons has the title-role. The McGovern family, Mr. Terrible Terry, Mrs. T. T., and the infant terrible, were features in The Bowery After Dark (written by Theodore Creamer or Clyde Fitch or some name like that), which was the drawing attraction 22-24. McGovern is no actor, but his delivery is good when he uses his hands. Harry Fields is the effective comedian of the show. Patrice, who used to do different kinds of dreams and nightmares in vaudeville with garments that fitted her like a rubber band, appeared in one of Hal Reid's plays, Driven from Home, 25-27. Many vaudeville patrons speak of Pat Rice, and you'd think it was a man, but no one who has seen Patrice will make the mistake, and of course the proper pronunciation is "Patreece." She is surrounded by a good co. and imposing scenic outfit, and is to be encouraged in her efforts to become an actress. Looming up in the near future are In the Shadow of the Gallows 29-2, and The Village Parson 3-5.

The Grand Opera House is playing burlesque pretty steadily these days, because the patrons seem to prefer it and turn out en masse when there is a good bill on. Al Reeves' Big Show, always a strong attraction, played 18-20. The High Flyers 22-24. The Trocaderos (return) 25-27. The Blue Ribbon Girls Burlesquers 3-5.

The Nelson is playing vaudeville pretty much now, and the editor says that vaudeville must be buried in the back part of THE MIRROR, so don't think the Nelson's closed if you don't see it mentioned here, for it's very much alive.

Springfield had a glimpse of a Thespian bride and groom 25 when Charles Evan Evans (you knew Evans and Hoey) and Helena Mabel Phillips, both of the There and Back co., were married at the bride's house in Chicopee Falls, our most immediate suburb. The wedding took place in the parlor, so it was A Parlor Match, and as they just came from New York to be married and returned to start on a month's wedding trip to Cuba, it was a case of There and Back. They will be at home to their friends after May 1 in New York. EDWIN DWIGHT.

PORTLAND, ORE.

The Mummy and the Humming Bird, with Paul Gilmore featured, was the week's single dramatic attraction at the Marquam Grand Feb. 9, 10. The star made such a favorable impression as to win some half dozen curtain calls, one of which was so pronounced and prolonged as to compel a speech of thanks. George A. Yielding, who portrayed the Humming Bird, was the principal in a tragedy 11, when he suddenly and without notice left the city and went to Spokane, where he sought an interview with Florence Roberts, with whom he was madly infatuated. Miss Roberts was stopping at the Hotel Spokane. Upon her refusal to see him and her manager's refusal to engage him with her co. Yielding went to the door of Miss Roberts' room and dramatically committed suicide by shooting himself in the head. The man acted queer while in this city and was undoubtedly insane. Charles E. Inslee has been loaned by Manager Baker to take the place of Yielding in the Gilmore co.

Madame Blauvelt was accorded an enthusiastic reception at the recital given by her at the Marquam Grand 10.

Jane scored a big money making and laughter provoking success at the Baker Theatre 7-13. It was, perhaps, the best all round presentation of broad farce given by this popular stock co. during the Winter. The burden of the work fell upon Esther Lyon as Jane, William Bernard as Tipson, and George Alison as Shackleton, and it must in truth be said that it would be difficult to improve upon their enjoyable impersonations. Nor were the balance of the cast far behind, except in the amount of work. The roster included William Dills, Howard Russell, Gertrude Rivers, Mina Gleason, Oza Waldrop, Bennett Southard.

The Jessie Shirley co. played a successful return engagement at Cordray's 7-14. The week was divided between The Blue Grass of Old Kentucky and Doris. Those of the co. who scored were Jessie Shirley, Wilson Forbes, George McQuarrie, and T. B. Loftus.

Determined opposition to the theatrical Trust is evidenced on the Pacific Coast by the formation last week of the Pacific Coast Independent Managers' Association. The contracting parties so far are Harry W. Bishop, of San Francisco; Oliver Morosco, of Los Angeles, and J. P. Howe, of Seattle. They claim to control fourteen of the best theatres on the coast, including a theatre in Portland. As yet it is uncertain which house is here referred to, but Manager Russell, of Cordray's, has announced that, despite any combination of low and high priced syndicates, his house would play such independent stars as Mrs. Fiske, Henrietta Crosman, James K. Hackett, and others.

The Eternal City was given a splendid presentation at the Marquam Grand 15-17 and was accorded public recognition commensurate with its worth. Honors were even between Edward Morgan, Frederic de Belleville, and Sarah Truax. Their work received equal and pronounced approval. Frank C. Bangs and W. E. Bonney also did effective and noteworthy acting. The mountings, scenery and incidental music were especial features. A large audience accorded a hearty welcome at the same theatre 18 to the Kilties' Gordon Highlanders from Canada. W. F. Robinson, the leader, served a varied and enjoyable programme and demonstrated that he had his band under fine control. The Bostonians 23-25. Murray and Mack in A Night on Broadway 26, 27.

Mistress Nell at the Baker Theatre 14-20 proved to be a one part play and gave Esther Lyons, of the Baker Stock co., the only opportunity to shine. She certainly grasped the main chance and shone resplendent in gorgeous costumes and pretty scenes. The balance of the co. simply revolved in minor orbits and ably served to make a fine support to the bright rendition of the name part. The attendance was of usual first grade order. The Case of Rebellious Susan opens for the week 21.

One Night in June was the catchy title of the pretty pastoral offering at Cordray's 14-21. Good business resulted, and the co., headed by Grace Turner, William J. Holmes, and James Willard, made good. A successful benefit performance of the play was given by this co. 19 with the consent and assistance of Mgrs. Cordray and Russell in aid of the unemployed actors and actresses in Chicago. Down by the Sea 21-27.

Frederic de Belleville has under consideration an offer from George L. Baker to play the coming summer season with the Baker co. as stock star.

JOHN F. LOGAN.

ST. PAUL.

Florenz Ziegfeld's elaborate production of Red Feather, De Koven's latest comic opera, was presented with Grace Van Studdiford, a most accomplished and charming prima donna, in the title-role, at the Metropolitan Opera House three nights and matinee, Feb. 18-20, to brilliant and appreciative audiences which tested the capacity of the house. A very hearty welcome was tendered Miss Van Studdiford and the excellent co., embracing a number of exceptionally clever principals and a notably strong and masterly drilled chorus. The scenery and stage settings were magnificent; the costumes, rich, brilliant and beautiful. Miss Van Studdiford in the double role of Countess Hilda Von Drags and Red Feather displayed a versatile talent and vocal accomplishments. The sweetness of her powerful voice, a pure and delightful soprano, awoke her auditors into enthusiasm in her songs, and her pleasing smile, graceful bearing and charming manner captivated the audience. Miss Van Studdiford's gowns were marvels of beauty, worn in a most queenly manner. Cora Tracy has a rich contralto voice which she used to fine effect in the role of Anita, the Spanish girl, and scored a hit in her solo. Ellie Rude de Vere won favor as a bright and clever Mlle. Fifine, and a graceful dancer. George J. Tallman as Captain Travors rendered the part commendably both in voice and action. Alfredd B. Mac Gahen's fine baritone was heard to advantage in the role of the Crown Prince. James E. Sullivan, a comedian of marked ability, as Baron Bulverstrauss, was immensely funny and kept the audience convulsed with laughter by his clever comedy and scored a big hit in his song, "If I Only Had a Moustache Like the Kaiser." Mr. Sullivan was ably assisted in the fun-making by Louis Casavant and W. C. McCarthy, two good comedians. Mr. Casavant has a strong, full voice which he uses effectively. The balance of the large cast offered commendable work. The ensemble singing was a strong feature, and the strength of the chorus was remarkable. The scene of Countess von Drags's grand staircase was one of positive splendor. The production received the highest praise from the local press.

An open date at the Metropolitan Sunday evening 21 was filled by Marie Wainwright and a fair co. in support, presenting Twelfth Night to a good sized audience, liberal in applause. Miss Wainwright as Viola looked pretty and gave a very pleasing portrayal. She spoke the lines appreciatively and won most hearty applause. Leonine Randolph won marked favor in the role of Maria. Others in the cast were Arthur V. Johnson as Orsino, Dudley Kellard as Sebastian, Spottsford Aitken as Sir Toby Belch, Francis Conlan as Malvolio, Robert Lee Allen as the Clown, Meta Rogers as Olivia.

Paula Edwardes, with a strong and capable co. in support, presented the musical comedy Winsome Winnie 22-27. At the opening night a large and fashionable audience thoroughly enjoyed the production and applauded the players heartily. Paula Edwardes is petite, pretty, and extremely funny as Winsome Winnie. She sang a number of comic ditties. Her first song, "They're Looking for Me," was very amusing and provoked repeated encores. Also her song, "Miss Walker of Kalamazoo." Miss Edwardes created a very favorable impression and received a warm welcome. Isabel Hall as Majorie Bell contributed a delightful portrayal. She sang and acted the part with marked spirit and vivacity. Caeceila Rohde displayed a pleasing and cultivated soprano voice in the role of Aileen Poverish. Dick Temple as Lord Poverish gave a very creditable impersonation. Alexander Clark as Dr. Taylor was one of the funniest characters in the piece. He scored a hit in his song, "The Man Behind." Joseph C. Miron was distinctly good as Pericles and his resonant basso was heard to fine effect in his songs. Madison Smith as Desmond Poverish, William E. Phillip as Captain Cotterill, Aime Ashmore as Henrietta, Stella Hammerstein as Honoria, Louise De Rigney as Lady Arabella sustained their roles commendably. The production was staged and costumed handsomely. Anna Held as Mam'selle Napoleon 28-5.

The Orpheum Show, under the direction of Martin Beck, was the attraction at the Grand Opera House 21-27. A packed house and a well pleased audience on the opening night enjoyed one of the best vaudeville shows that has been seen in St. Paul for a long time. Joseph Murphy in Kerry Gow and Shaun Rhue 28-5.

GEORGE H. COLGRAVE.

SEATTLE.

The Kilties Band, that won so much favor here last year when seen at the Seattle, gave four concerts at the Grand Opera House Feb. 7, 8. Though the audiences were not large, they showed the greatest of appreciation and encored everything on the programme. The band plays together nicely, and though their rendering of their national airs was better than that of anything else, yet the more classical part of their programme was given with much spirit, and under the able leadership of William F. Robinson, a leader who uses no music rack, by the way, they satisfied with all their selections. The Clan Johnstone Troupe of dancers gave the genuine article in the way of Scotch dances, and J. Coates Lockhart sang several tenor solos pleasingly. Ghosts, the play that stirred up so much comment when seen here the week before, played a return engagement of two performances 10. Madame Lillian Blauvelt received a warm welcome on her initial appearance in concert here under the auspices of the Ladies' Musical Club.

Are You a Mason, that proved a popular offering when seen here last season, did well at the Seattle 7-13. Thomas David and Edward Kellie head the cast this season, and proved capable in the parts formerly taken by Rise and Wise.

Maloney's Wedding had the usual full house for the opening performance at the Third Avenue 7, and business continued satisfying throughout the week. The farce possesses but little merit, but the co. do their best to get away with it.

The Bostonians did a most satisfying business at the Grand Opera House 14-17. The Serenade and Robin Hood, their old time popular offerings, were repeated, and The Queen of Laughter, a new comic opera, was given its second performance on any stage. The Serenade and Robin Hood proved every bit as popular as they have been during past seasons. The work of Barnabee and MacDonald in both these pieces was, as usual, pleasing, but it may be said, without detracting from their capabilities at all, that George Frothingham was fully as clever, if, indeed, not more so, in his inimitable interpretations of Gomes in The Serenade, and Friar Tuck in Robin Hood. The Bostonians seemed a little below their former standard in point of numbers of the chorus and abilities of the supporting co., and many thought they hardly approached at all their standard of last season, always with the exception of the three principals above mentioned. The Queen of Laughter will not prove another Robin Hood. This piece had its first performance in Spokane 13, and was shown here for two performances 16, 17. It did not achieve the favorable opinion of the local press, and the audiences that attended were quite a little disappointed. Paul Gilmore had fairly good business 11-13. The Mummy and the Humming Bird is the play he is offering this season, and it proved very popular here. The star received much favor from the audiences and had to make the first speech that had been made here since De Wolf Hopper recited for us Casey at the Bat in response to persistent recalls in Mr. Pickwick. Margaret Drew, first in the supporting co., did excellently as the wife. The Eternal City 21-24. The Bostonians (return) in Robin Hood 26. Daniel Sully 28-1. Howard Kyle 2, 3.

The Pollard Lilliputian Opera co. seemed not to be bothered by the opposition of The Bostonians across the street, and opened their week's engagement at the Seattle 14 with a packed house. Business continued large throughout the week, and the bills offered, The Belle of New York, The Geisha, A Gaiety Girl, and An American Millionaire, all were up to their former excellent standard. Daphne Pollard is immensely popular, and Fred Pollard and Jack Pollard, several others of the same name, and a dozen more in the co. are all individually popular here. Sag Harbor 21-24. Murray and Mack 28-5.

The Third Avenue had a pleasing attraction 14-20 in Slaves of the Mine, that opened to the usual full house and had good business throughout the week. There is much clever character work and plenty of realism, including a sensational mine explosion. Joseph R. Kettler gave a fine piece of character work as the eccentric old miner. One Night in June 21-27. Down by the Sea 28-5. RODNEY D. WHITE.

MILWAUKEE.

Charles Richman received a warm welcome on the occasion of his first visit to Milwaukee, which occurred at the Pabst Theatre Feb. 18, Captain Barrington being presented by the accomplished actor and a splendid supporting co. Mr. Richman scored an unqualified success, and fine portrayals were given by Joseph Kilgour, George W. Wilson, J. H. Bradbury, G. E. Bryant, Lynn Pratt, Henry Bryant, H. D. James, Suzzane Sheldon, Helen MacGregor, Eugenie Hayden, and Mrs. Charles Craig. Every character was well played, the scenic effects were as good as any ever seen in Milwaukee, and the performance aroused the most enthusiastic applause. The German Stock co. appeared in Liebiel and Columbine at the Pabst 21 before a large audience, both plays being well performed. Chicago Orchestra, under the direction of Theodore Thomas, 29.

Anna Held attracted an immense audience at the Davidson 18, when she appeared in Mam'selle Napoleon. The popular star received a very cordial welcome. The piece cannot be pronounced a decided success, it being quite apparent that much dependence was placed upon the spectacular features of the production. Joseph Herbert appeared in a role that required considerable effort to make it go, and Knox Wilson offered his musical specialty in the third act with success. Good work was also done by Arthur R. Lawrence, Henry Bergman, Fletcher Norton, Frank Rushworth, and Billy Norton. The scenic effects were beautiful and Miss Held was repeatedly recalled. Mrs. Langtry commenced a week's engagement 22 at the Davidson, and a brilliant audience attended the opening performance of Mrs. Deering's Divorce. The star was accorded an enthusiastic reception, and her excellent co. did exceptionally good work. An atmosphere of refinement and good breeding pervaded the entire performance, and though but little can be said on behalf of the play, the players interpreted their roles so skilfully that naught but praise can be given to the thoroughly artistic and intelligent rendering of the characters allotted them. Miss Langtry was recalled time and time again and certainly well deserved did support, won the undivided attention of the most intelligent and critical of the [illegible] The costumes worn were beautiful, and the scenery

was exceedingly handsome. Maxine Elliott 29-5. The Orpheum Show 6-12. E. H. Sothern 17-19.

The Thanhouser co. gave an excellent performance of Mr. Potter of Texas at the Academy 22 before a large audience. Lee Baker essayed the title-role and was thoroughly satisfactory in the part. Grace May Lamkin appeared as Lady Annerly and did justice to the role; Edgar Baume was good as Charlie Errol, and Edith Evelyn made a pleasing Ethel Lincoln. Morris McHugh scored a hit as Brackett. J. Francis Kirke offered a finished performance of Lord Lincoln. Angela McCaull was delightful as Ida Potter. Good portrayals were given by Albert Brown, James A. Bosbell, James Kyrle MacCurdy, Reginald Parry, and Kate Woods Fiske. The first production of George Foster Platt's play, The Rich and the Poor, will be given at the Academy 29.

Happy Hooligan was the attraction at the Alhambra 21 and the piece drew well. There is little change in the production as seen here before, though new costumes, scenery, and a bounteous supply of original jokes and interesting specialties made the performance seem better than ever. Praise is due W. H. Mack, O. C. Campbell, C. C. Whelan, Allee Gilmore, and May Phelps. Louise Beaton 28-5.

Joseph Murphy opened a week's engagement at the Bijou 21 and proved that he still has a big following, a large audience attending the performance of Kerry Gow. Mr. Murphy was received with loud applause and his support was adequate. From Rags to Riches 28-5.

George Herbert visited Milwaukee during the week, and was warmly welcomed by his many friends here.

CLAUDE L. N. NORRIE.

DENVER.

David Harum, with William H. Turner in the title-role, played Feb. 14-20 to the largest houses that the Tabor Grand has seen since the advent of Lew Dockstader. For a whimsical, lovable, delineation of a character that has already found a place in the heart literature of the world, recommend me to Mr. Turner, and for a supporting co. that must have been picked from life to live their parts upon the stage give me the rest of the David Harum cast. Whoever found Pliny Rutledge to represent Chet Timson must have been with Edward Noyes Westcott at the time the type of such a character was filling his mind. "He had been lookin' fer jest sech a man" at just the right time. And Polly. My dear Effie Germon, there was not one of us in the audience that did not yearn to put a kiss on that gray hair, combed back so smoothly just above your temples. "Widdy Cullem," you sure roused our sympathy in your troubles, as you winced under the thumb of that contemptible little rat of a usurer whose despicable points were so well set forth by William Henderson. Deacon Perkins, pillar of the church, do you think that you in turn could so easily change yourself into the man of the world as did Walter Lewis transpose himself to fill your loose-fitting orthodox clothes? Perish the inception of the thought. The Eagle Tavern looms before us in the person of its landlord and makes our digestive apparatus quiver. For the week of 21-27 Alphonse and Gaston is billed.

At the New Curtis Manager Pelton has been waving a magician's wand for attendance. The house is filled to its capacity at every performance and business is rushing. The style of plays that fill this moderate price theatre is well exemplified by that of 14-20, when For Mother's Sake held the boards to large audiences, just skipping along the edge between plays of the character of The Old Homestead, 'Way Down East, etc., and the heavy melodramatic order, say, The Lost River. For Mother's Sake brought forth tears and laughter and demonstrative applause. That sweet little woman, Marie Heath, made a most charming incorrigible boy, a characterization that she will find it hard to beat when representing the other sex. Alaina Pickett, as taken by Adelaide Plunkett, made one wish for an old-fashioned spanking machine with which to soften down the disappointed edges of her old maid character. Charles Plunkett, as John Bisbee, was good, as were Joseph W. Walsh in his part of a French-Canadian, and Lee Harris as Jerry Hicks, the village bumpkin.

For the week commencing 21 In Convict Stripes has pledged itself to give Denver another week of original thrills, while Tuesday and Wednesday of the week succeeding Weber and Fields will fill the house to overflowing.

The Broadway 14-20 held the heartiest stage laugh ever heard here as shouted forth, embellished, rounded out, and exploded by Edward J. Heron, in the jovial happiness of Hi Holler, the chore boy of 'Way Down East. It rippled up into the gallery, it roared its way across the parquet, it called forth spontaneous explosions from all parts of the house. But before I forget it I want to say a word about the manner in which, as the traveling manager would put it, the heavy juvenile part was taken. William Lamp, as Lennox Sanderson, is a good actor. He had a most difficult task and, as the man who caused all the suffering in the play by his injury to Anna Moore, he is without pathos, and does not attitudinize. He goes to the David Harum co. after his week's engagement, and 'Way Down East loses a good man. As for the rest of the cast, there never was a better squire than Charles H. Riegel, and Martha Perkins, the gossip, was splendidly depicted by Loyola O'Connor. The play deserved the excellent houses that it received while in Denver.

Monday, 22, The Silver Slipper will open for the week. The advance sale has been most gratifying.

WILLARD PACKARD HATCH.

DETROIT.

Owen Stanley Fawcett, the veteran actor, died at his home in Flat Rock, Mich., Feb. 21, at the age of sixty-six. Mr. Fawcett retired from active work the beginning of the year, owing to ill health, being a sufferer from Bright's disease, of which he died. He leaves a widow and one daughter, Mrs. Harry T. Uridge, from whose residence, on Third Avenue, he was buried the 24th, the interment taking place in Woodlawn Cemetery. Mr. Fawcett's stage career embraced a period of over fifty years and few actors of our day had a more varied experience.

Thomas Bloom, a colored dancer with the Old Kentucky co., which played an engagement at Lyceum Theatre week ending 20, died at St. Mary's Hospital, this city, the 18th. His remains were taken to New York, where his widow and young child reside.

J. L. Scanlon, Assistant Treasurer of the Whitney Theatre, has resigned and will assume management of the White Swan Amusement co., a carnival offering now operating at Bay City, Mich. Mr. Scanlon left for his new field of work the 22d.

The annual visit of Hanlon's Superba, more spectacular and attractive than ever, opened to large audiences at Lyceum Theatre 21. Five members of the Hanlon family make their appearance this season, Fred, George, George, Jr., Alfred, and William II. A more lively quintette would be hard to find. The bulk of the work falls to George, Jr., who, as Pierre, the clown, is kept busy working out the devices which these inventors have become renowned for. Much new scenery has been provided and the transformation effects are particularly beautiful, especially the Nest of the Storks. Foxy Grandpa next booking here.

A new thriller by Walter Matthews and produced by John H. Havlin and William Garen, The Stain of Guilt, is doing a rushing business at the Whitney Theatre 21-27. While founded on familiar themes, it is new in treatment, and the projectors have provided a very able cast to tell the exciting story. The scenes are highly realistic and it does not require much calculating to tell what the outcome of the plot will be, but it pleases the Whitneyites, and what more can you ask. It is of more than passing interest in that the star, Chicquita, an Italian street singer, is taken by a Detroit girl, Lillian Seymour, who gives it a very clever handling. She has a pleasing voice for singing and talking purposes, and a most winning personality. Francis Murray was, of course, very popular as Harry Slade, the detective, who always arrived in the nick of time. James A. Heenan as Jim Budford, the wrongly accused bank cashier, won all the sympathy, and he needed it. The Charity Nurse follows here.

Dainty Bertha Galland in Dorothy Vernon of Haddon Hall, on its first visit here, was a welcome guest at Detroit Opera House 22-27. Her first appearance here was in Notre Dame, and the impression she left was one to be envied. The character of the capricious mistress of Haddon Hall suits Miss Galland perfectly and it is a very charming and self willed Dorothy that she offers us. It were hard to criticise such good work, but it would be more interesting to her hearers' did she enunciate more clearly. Mr. Losee as Sir George Vernon was splendid in every way, and it is a rare treat to listen to such perfect reading as Mr. Losee's. Kate Denin Wilson also does well as Lady Vernon. George Le Soir as the Jester, and Ada Levick as Elizabeth, were both entitled to much praise. William H. Crane in The Spenders 29-5.

A. FRANCIS.

NEWARK.

The familiar New England play, 'Way Down East, was the offering at the Newark Feb. 22-27. It was received by audiences that filled the house at both performances 22 with those signs of pleasure and satisfaction that have accompanied its presentation heretofore. The play is staged in the same realistic manner that has always emphasized its homely domestic scenes, and is enacted by practically the same co. that has been connected with it in seasons past. Phoebe Davies, as Anna Moore, acquitted herself most creditably. Robert A. Fisher made an excellent New England squire. Sara Stevens, as Louisa Bartlett, the squire's wife, was quiet and forceful in her work. Ella Hugh Wood, as Martha Perkins, the gossip, and John E. Brennan, as Hi Holler, the chore boy, were clever. Ada Rehan and Otis Skinner 29-5.

Arizona was presented for the first time in this city at Blaney's Theatre 22-27 at popular prices, and proved to be a big drawing card. The play was presented with the original scenery. The co. was capable and gave excellent performances. As Lieutenant Denton, Francis M. Ball presents an ingratitating picture of manly youth, imbues his impersonation with sincere and ardent feeling and carries himself in a soldierly way that becomes him well. Ida Hamilton as Estella Bonham was excellent, and Alma Bradley invests the guileless but spirited Bonita Canby with winsome qualities. The Man Who Dared 29-5.

The appearance of Maud Edna Hall and Carlton Macy in A Romance of Coon Hollow was the attraction which drew crowded houses at the Columbia 22-27. Miss Hall, who is well known here by reason of her excellent work as leading lady of stock productions in seasons past, and Mr. Macy, who also had leads in local stock cos., may dispel any doubts they may have had as to the loyalty of the theatregoers who professed friendship for them during their active services here. The interest shown in Miss Hall's reappearance and the eagerness to applaud her at every opportunity, and the tokens of friendship in the form of numerous boquets passed across the footlights, must have been very gratifying to her as evidences of lasting esteem and affection. As Georgia, Miss Hall delighted her old friends, and new as well. Mr. Macy portrayed the gentlemanly and gallant Ralph Markham in a smooth and agreeable manner, and the co. stars were excellently supported by Adolph Lestina, Robert McWade, Jr., Mart Reagan, H. O. Crane, Hardee Kirkland, Mabel Blake, and Lorraine Dreux. A colored quartette was one of the popular incidents in the production. The Great Train Robbery 29-5.

The Institute Dramatic Association presented A Noble Outcast 22 in Institute Hall to large audiences. The play was well staged and was interpreted in a manner which has won for the Institute Thespians an enviable reputation in the amateur stage world hereabouts.

FREDERIC T. MARSH.

PROVIDENCE.

At the Providence Opera House Feb. 22-24 Mr. Pickwick was the attraction, and a good business was done. De Wolf Hopper and Digby Bell make a good combination, and it was a pleasure to see them both in the same play. The enjoyment was also enhanced by able support from Marguerite Clark, Laura Joyce Bell and a good co. The piece was staged with two handsome sets of scenery.

Charles Hawtrey and co. opened 25 for the balance of the week in Sancy Sally to good advance sale. Chinese Honeymoon 29-2, Maude Adams 3-5.

The other three theatres offered melodramas 22-27, and they were all exciting and thrilling—same as usual. At the Imperial W. L. Raynore and Retta Villiers headed a co. that presented Through Fire and Water to small houses. Charles Grapewin in Awakening of Mr. Pipp 29-5.

For His Brother's Crime drew fair houses at the Empire, and Montgomery Irving carried off the honors. Driven from Home 29-5.

At the Park Theatre small houses saw The Switchman's Daughter, presented by Kathryn Purnell and a good co. Along the Kennebec 29-5.

J. Henry Graham's Southern Troubadours appeared at the Imperial afternoon and evening 21 to fair houses.

Clark's Providence Band gave a concert at the Empire 21 that was largely attended. On this occasion Herbert L. Clark directed the band for the last time, as he leaves soon to join Sousa's Band.

Nell Burgess in The County Fair is booked to appear at the Imperial very soon.

One of the early engagements at the Empire is Under Southern Skies. Arizona is also booked at this house.

The second of the three evenings of pre-Shakespearean drama was given by the students of the Women's College in Brown University in Memorial Hall 20. The first number on the programme was the Friar Tuck scene from the old Robin Hood play, and the second a presentation of the old morality, Wyt and Science. The plays were admirably presented, with all the mediaeval settings, costumes, etc.

The Knabel Quartette gave its third and last concert of the season at the Eloise 24 to the usual large gathering. Avis Bliven, pianist, assisted.

At Infantry Hall 25 Madame Schumann-Heink, assisted by Josephine Hartman, pianist, appeared in concert before a very large house.

The announcement just made that Frank Losee has been re-engaged for the Albee Stock co. is received with great favor here. A hearty welcome awaits him.

A Venetian Romance will be seen at the Providence Opera House 17-19.

HOWARD C. RIPLEY.

JERSEY CITY.

The holiday business at the local theatres beat all previous records. Standing room was even unobtainable.

The Ninety and Nine came to the Academy of Music Feb. 22-27 to jammed houses at each of the nine performances. Interest was added to this engagement because the author of the play, Ramsay Morris, is a resident here. The great scene of the play is the locomotive dashing through the forest fire. It takes six curtain calls. There is a wholesome moral in the plot of the play, and a strong co. appears in the different characters. O. J. Ashman, the manager of the co., is at present playing the leading role of Singleton. He is a fair actor and was compelled to originally play the part without notice or rehearsal. Alfred Hastings as the old father is good. Austin Webb in capital as the villain. Beveridge, George Pauncefort as the half-witted boy is fine. Master Willie Tilden as Red is immense. He made a genuine hit. William Martin as Sam, the colored servant, was to the good all the time. Marion Ballou as Ruth proved to be a fine actress, with a good voice. She was very winning and lent force to the part. Emma Brennan Ince as Bedella was at home in the comedy part. Anna Whiting Huntington as the city girl was haughty and did what little she had to do well. Ella Bennett as the matron was neat and clever. Soldiers of Fortune 29-5. Andrew Mack 7-12.

R. C. Whitney's production of The Show Girl at the Bijou Theatre 22-27 is one of the best of the season. The business has been very large, and everybody who sees the show has nothing but praise for the people in the cast, the music, the staging, the good looking and shapely chorus women, the hard work done, and the clever star, Stella Mayhew. There is nothing slipshod or careless about the presentation, and it goes with a bang and is full of ginger. The support is of the best, and includes Sam J. Myite as the showman. He is a good comedian, and uses all the opportunities to advantage. He divided the honors with Miss Mayhew. Eugenie Blair in Zaza 29-5. Child Slaves of New York 7-12.

Charles Toomey, of this city, who recently took out a co. in Midnight in Chinatown, is home again; bad business.

Ramsay Morris, of this city, author of The Ninety and Nine, has written a new play, The Compact, which is to have a Boston production this Spring. Still another new play, Dwellers by the Sea, is to be produced next Fall.

WALTER C. SMITH.

MONTREAL.

An English Daisy opened at the Academy Feb. 22 to a good sized house. The book and music are both mediocre, but the piece is well staged and the co. a capable one. Frank Lalor, who is quite an old favorite here, was very funny as Daniel Crab, and worked hard to bring out the best that was in a not over good part. Will F. Phillips was an excellent Hiram Smart. Prince Miller was amusing as the Landlord. Franc V. Le Mone was a capable Dubois. Laura Deane made a charming and dainty Daisy Maitland, and her Music Hall duet with Mr. Lalor was frequently encored. Clara Belle Jerome was a chic Henriette. Kitty Baldwin made the most of Lavinia, and Nora Sarony did some good solo dancing. The Burgomaster 29-5.

The attraction at Proctor's 22-27 is When Women Love, a melodrama of the usual type, with plenty of excitement and sensation, and ending in the triumph of persecuted virtue. The co. is a good one all round. The play was well put on. In the Gold Old Summer Time 29-5.

Shadows of a Great City is one of the few melodramas that have stood the test of time. A good size house greeted its opening at the Francais 29. The play is beautifully staged and the big tank scene is especially fine. Annie Ward Tiffany repeated her splendid performance of Biddy Ronan, with which she has become so identified. The rest of the cast did creditable work. The White Slave 29-5.

At the National Francais there was a production of special interest 22-27. For France is the work of R. B. Tilton, stage-manager for Shadows of a Great City. And so the management of the National took the opportunity of his being in town to produce the play. The author was present at the opening performance, Monday afternoon. The play is an interesting melodrama of the times of Henry IV of France, and was well received; it was splendidly staged and costumed. Paul Casseneuve scored a success as the Prince de Conde, and Mlle. Jane Bertin made an excellent Charlotte.

At the Nouvautes Les Affaires sont Les Affaires (Business is Business), the play which made such a hit at the Comedie Francais in Paris last Spring, is the bill. The co. give a strong performance. M. Fertini is the Isidore Lechat, and Madame Varennes the daughter Germaine.

W. A. TREMAYNE.

NEW ORLEANS.

The Carnival season has had a most stimulating effect upon the attendance at the several theatres here, and each played to its full seating capacity at every performance during the week of Feb. 14-20.

Nat Goodwin appeared at the Tulane 14-20 in his ever popular success, The Gilded Fool. A good co. is back of Mr. Goodwin and gives a splendid account of itself.

At the Grand Arrah Na Pogue was the drawing card 14-20, and the Baldwin-Melville Stock co. achieved quite a success. Lester Lonergan and Mabel Montgomery gave a most creditable performance of the principal roles.

The stock co. at the Elysium Theatre put on The Octoroon 14-20 in a satisfactory manner. Walter McCullough and Alice Treat Hunt played the principal roles well.

At the French Opera House the attendance has been very large 15-20. La Traviata and Faillasse was the double bill 14, matinee. Les Cloches de Corneville 14, night. L'Africaine 17, matinee, and Aida 17, night.

The Storks, presented by a large and merry co., was the feature at the Crescent 14-20. A numerous, handsome and harmonious chorus is in attendance and a good deal of the scenery is very attractive to the eye.

Florodora was the attraction at the Tulane Theatre 21-27 with a fair and competent cast. Cousin Kate 28-5.

At the Elysium Theatre Hazel Kirke was put on by the stock co. 21-27. Walter McCullough, H. De Forest, Alice Treat Hunt, and Herbert Brenon were prominent in the cast and gave satisfaction. Beginning 28 Alice Treat Hunt will assume the management of this house as lessee, and promises numerous changes and improvements. The French Spy 28-5.

Running for Office, with Four Cohans as fun producers, was the drawing card at the Crescent 21-27. The co., as usual, gave a good account of itself. The Chaperons 28-5.

Baldwin-Melville Stock co. presented For Her Sake at the Grand. Lester Lonergan, Mabel Montgomery, Flo Parker, and W. J. Deming did most satisfactory work. The attendance continues very large. Thelma 28-5.

The ground corner of Iberville and Burgundy, whereon will stand the Greenwall Theatre, has been cleared of all debris, and in a few days the laying of the foundations will begin.

J. MARSHALL QUINTERO.

LOUISVILLE.

Macauley's Theatre was dark until Feb. 24, when Forbes Robertson and Gertrude Elliott opened in The Light that Failed to a large audience. There was decided interest evidenced in the occasion, and the most attentive and discriminating appreciation shown for the efforts of the distinguished Englishman and his talented wife. The supporting co. was particularly good. The engagement will close with a representation of Hamlet. Nat C. Goodwin comes 28, 27 in the revival of A Gilded Fool, and will be followed by the Henry W. Savage Grand English Opera co. for a week's engagement. Underlined at Macauley's for 7-9 is The Isle of Spice.

One of the most enjoyable events of the season will be the engagement of the French Opera co. from New Orleans at the Auditorium. The operas to be given are La Juive, Carmen, Cavalleria Rusticana, I Pagliacci, Rigoletto. The advance sale has been very large, and Manager Camp is to be congratulated upon having secured this famed organization. Underlined at the Auditorium is Patti, 4, and Sousa.

Arizona proved a very strong attraction at the New Masonic 22-27. It was seen here for the first time at popular prices, and drew very large business. Mason and Mason in Rudolph and Adolph open 29.

The familiar, but always welcome Little Church Around the Corner drew an excellent week's business at the Avenue, commencing 21. It will be followed by At the Old Cross Roads.

Frank Shriner will fill out the season as treasurer at the Avenue before assuming his duties as secretary of the Louisville Baseball Club.

Laroe Meffert, formerly of the Temple and New Masonic, is officiating as treasurer of the Auditorium.

Forbes Robertson and Gertrude Elliott, whose artistic work during the Macauley engagement was so highly enjoyed, are pleasantly remembered here, the former for his connection with Mary Anderson as leading support upon the occasion of her farewell engagement, and the latter, his wife, as an attractive player of a small part in Goodwin's co. before she rose to stellar prominence.

CHARLES D. CLARKE.

BUFFALO.

Mrs. Leslie Carter in Du Barry was the attraction at the Star Feb. 22-27 and played to S. R. O. houses at every performance. This is the greatest dramatic production seen in Buffalo in many years and justly deserved the large patronage it received. Mrs. Carter as La Du Barry runs the gamut of Quixotic flashes of tenderness, cajolery, passion and even ferocity. Mr. Stevenson as the King, Campbell Gallon as Compte Jean, Claude Gillingwater as Denys, Charles A. Millward as Casse, and Gaston Mervale as Duc de Richelieu lent well to the good balance of the show. Next week, The Funny Mr. Dooley, being the first of the popular price attractions that will hereafter play the Star.

The Teck Theatre will reopen 29 with Fay Davis in Whitewashing Julia, and will play the leading attractions, instead of the Star, Virginia Harned 3.

McFadden's Flats was at the Lyceum 22-27 and played to good business the entire week. The show is a series of laughs from start to finish. The cast as a whole is a good one. As a laugh producer it is a great success. Next week, Across the Pacific.

Packed to the doors was the Academy during the run of Why Women Sin, and it proved itself the biggest drawing card of the season. A capable co. presents the play. Frank Holland in the role of Philip Pemberton does clever work. The villain is well portrayed by Richard Allen. Pearl Charlton Seward in the role of Dolly Pemberton is an actress of much promise. Next week, Only a Shop Girl.

Lawrence Carlton, of this city, is making preparatory arrangements before launching his co. in Under Two Flags for season 1904-5.

William Haigh, the famous singer of London, has been engaged by one of the leading churches here for the Easter festivities.

David Bispham will be heard in song recital 26 in Convention Hall, and Madame Schumann-Heinke 1.

P. T. O'CONNOR.

OMAHA.

J. C. Fisher's musical comedy, The Silver Slipper, presented by a large and brilliant co., at the Boyd, matinee and night, Feb. 18, proved decidedly popular, and the applause was liberal from a large audience. Mrs. Langtry was seen in Mrs. Deering's Divorce and The Degenerates 19, 20. Neither of these plays requires any great amount of emotional talent, and Mrs. Langtry is thoroughly capable of filling the parts assigned her. Her support was only fair, as was also the size of the audience. Charlotte Tittle and her well balanced co. were seen in The Cavalier 21-23 to fair business. The piece is well put on, and, in general, made a good impression. Manager Burgess has The Isle of Spice 25-27. Alphonse and Gaston 28, 29. Mary Mannering 4, 5. Peck's Bad Boy 6. Nat Goodwin 11, 12.

At the Krug Theatre The Pride of Jennico drew the usual large Sunday business 21. Edward R. Mawson is excellently cast in the leading role, and the supporting co. is adequate. The stage settings were also good. For Her Children's Sake 22-24 proved to be a modern melodrama of soul stirring interest, just what the majority of the Krug patrons enjoy, and they certainly showed their appreciation by their hearty applause. Beryl Hope and John E. Ince, Jr., in the leading roles, were popular with the audience, and the villain part, which was handled by Edwin Walter, was equally well done. Manager Gordon promises For Mother's Sake 25-27. Heart of Oak 28-1. Mrs. Flake 2. Webber and Field's 3. Side Tracked 4, 5.

JOHN R. RINGWALT.

TOLEDO.

Ethel Barrymore in Cousin Kate delighted capacity house at Valentine Feb. 18. This interesting little love story was a welcome relief after so much inferior musical comedy and extravaganza. Bertha Galland and co. were to have appeared matinee and evening 20, but a railroad wreck delayed them so they did not reach theatre until after nine in the evening. The management announced that the performance could not possibly commence before eleven, but would be given if the audience cared to wait. A rising vote showed two-thirds were ready to go home and their money was refunded and the performance declared off. The Light that Failed 22.

At the Lyceum Under Southern Skies was put on by an all round good co. 18-20 to good patronage. Hoity Toity was the bill 21-24, and was up to the average. Harry Richards and Mayme Taylor, in the leading roles, found favor with the audiences.

Burt's had Weary Willie Walker 18-20, a piece which always seems to find favor at this house. Wedded and Parted filled the house 21-24. George B. Miller, Frank Gheen, Alex. Leonard, and Charles McCarthy, in the leading male parts, were well received. Virginia Thornton, the leading lady, showed herself to be a remarkably clever actress.

In Idaho was the bill at the Grand for the week 21-27. The co. appeared to good advantage. The management have decided to cut out Sunday performances.

C. M. EDSON.

COLUMBUS.

Dolly Varden repeated its success of former presentations at the Southern Feb. 20. Nancy Brown with Marie Cahill in the stellar role was the attraction 24. The star made a most pronounced hit and she was assisted by a company of decided ability. The costumes were handsome and the scenery beautiful. Business was but fair.

The Sign of the Four, with Walter Edwards as Sherlock Holmes, proved a most excellent offering at the Grand 18-20, and the success attained by the play and the capable presenting co. was thoroughly deserved.

Clay Clement was the attraction 22-24, and although he has been seen here upon former occasions in The New Dominion, the play and player were accorded a most favorable reception.

Niobe in the hands of the Empire stock co. served as a medium through which to introduce to the patrons of this popular house Charlotte Deane, the new leading woman. Miss Deane's impersonation of the title-role was of exceptional merit and it firmly established her in the favor of all who saw her play. The remainder of the cast was well placed.

The Volunteer Organist 18-20, and Selma Herman in The Charity Nurse 22-24 did heavy business at the High Street. Miss Herman is far superior to the leading women usually seen in popular priced offerings, and her interpretation of the part assigned to her is characterized by uncommon ability. She has a pretty, interesting little play, and the support afforded her was all that could be desired.

W. W. PROSSER.

CLEVELAND.

One of the brightest musical comedies of the season was Peggy from Paris, at the Euclid Avenue Opera House Feb. 22-27, and it scored heavily. With a prominent young Cleveland miss in the cast, there was considerable local interest centered in the piece. Helen Hale, who two years ago was attending high school in this city, was easily the star attraction. Her graceful dancing and piquant ways won much applause. Her work is finished, and she undoubtedly has a promising future before her. Josie Sadler's impersonation of the German girl, Sophie Blatz, created lots of amusement, and George Richards made his share of the fun. The rest of the characters were in good hands. The chorus was effective, and the costuming and staging were fine. Pretty Peggy 29-5.

Sis Hopkins, portrayed by Rose Melville, played a return engagement to the Lyceum 22-24, and, as usual, did a big business. West's Minstrels was the attraction 25-27. York State Folks 29-5.

Deserted at the Altar held the boards at the Cleveland Theatre 22-27. The Factory Girl 29-5.

Creatore will give two concerts at Gray's Armory Sunday, March 20.

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ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (Ed E. Williams, mgr.): Wells-Dunne-Harlan Musical Comedy co. opened second week of engagement, Feb. 22-27, with My Friend from India, in which was included numerous musical numbers; fair audience; seemed well pleased. By the Sad Sea Waves 15-20 drew unusually good crowds. His last Dollar 29-5. At Cripple Creek 6-12.——JEFFERSON THEATRE: Florodora 17. Richard Mansfield 18. King Dodo 22. Haverly's Minstrels 23.——ITEMS: A tenth performance of By the Sad Sea Waves was given at matinee 22 for benefit of Hillman Hospital, the hospital receiving $201.75 as its proportion of the net receipts. Mary Marble was absent from the cast 20, 22 and 23 on account of threatened attack of appendicitis. Marie Fanchonetti assumed Miss Marble's role during her illness and was pleasing.—Mr. Williams returned 20 from a trip to Montgomery, Mobile and New Orleans, where he went in the interest of his house.—Jake Wells has secured a long lease on East Lake Park and, with several local capitalists, has organized a stock co., with a capital stock of $40,000, for the purpose of operating the park during the Summer months and the theatre, perhaps, during the winter months; $20,000 of the amount named above will be utilized in beautifying and improving the grounds. The present theatre, which is an open air one, will be covered, the stage enlarged, new scenery and dressing-rooms put in, and the seating capacity enlarged. A representative left for New York 22 to arrange for attractions and privileges.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Metropolitan Burlesquers Feb. 15 pleased large house. National Stock co. 22-27.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Four Cohans in Running for Office 17; packed house; not well pleased with play. King Dodo 18; excellent performance to very large house. Florodora 19 pleased large business. Haverly's Minstrels 20; splendid performance; fair business. The Storks 23. Lewis Morrison 24.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Sadie Martinot Feb. 9; small, well pleased audience. Creatore's Band 11; very good co.; large house. Duncan Clark's Female Minstrels 13; extremely poor co.; fair business. Wells-Dunne, Harlan co. 22-24.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): Ten Nights in a Bar Room Feb. 19. Kersands' Minstrels 3. Melville Stock co. 7-12. National Stock co. 24-26.

SHEFFIELD.—MYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Ten Nights in a Bar Room Feb. 18.

TALLADEGA.—CHAMBERS OPERA HOUSE (Joe S. Chambers, mgr.): Duncan Clark's Female Minstrels Feb. 12; small and greatly displeased audience.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): King Dodo Feb. 17; magnificent performance to excellent business. Florodora 18 to capacity.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): William Lee Greenleaf Feb. 18; light business; entertainment good. Andrew Robson in Richard Carvil 19; excellent co. and performance to big house. Harold Bauer (pianist) 20. Blunckall Stock co. 22-27. Mozart Symphony Club 1. Weary Willie Walker 3.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Holden Comedy co. Feb. 15-17 presented Nobody's Claim, Under Two Flags, and Ingomar; fair performances and business. Sweet Clover 18; good performance to fair business. Miss Hursey from Jersey 19; poor performance to light business. Weary Willie Walker 20; poor performance to light business. Uncle Josh Spruceby 22. Tim Murphy 23. Rose Coghlan 24. The Head Waiters 25. Al. Wilson 26. Alice in Wonderland 27. Irving French co. 29, 1. The Runaways 2. Woods and Briggs 3-5. Marie Fountain 7-11. Florodora 12. Lost River 15. Andrew Robson 16. Bill Kersand's Minstrels 18. Peruchi-Beldini 21-23. Winsome Winnie 24. Peruchi-Beldini 25, 26. Bertha Galland 28. Hoity-Toity 30. Black Patti April 5. A Ragged Hero 6. The Girl from Dixie 7.——ITEM: Weary Willie Walker co. closed here 20.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): The Wizard of Oz Feb. 15 to capacity; co. failed to please. Maurice Freeman in At Valley Forge 16 pleased fair house. Sweet Clover 20; two performances; splendid co.; delighted both audiences. Rose Coghlan 23. The Head Waiters 24. Tim Murphy 25. The Runaways 3. Bobby and Marie Fontaine 7, 8. The Gay Mr. Goldstein 9. Sadie Martinot 15. Andrew Robson 17.——ITEM: Martin Moss, a Pine Bluff boy, is a member of the Sweet Clover co. and did well.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): The Wizard of Oz Feb. 16; S. R. O.; play fair. At Valley Forge 17; fair business. Miss Hursey from Jersey 18; fair business. Sweet Clover 19; good house; good play. Uncle Josh Spruceby 20; fair house; bad weather. Rose Coghlan 22; good house. The Head Waiters 23. Tim Murphy 24. Al. Wilson 25. Irving French 26, 27. Tolson Stock co. 29-5 (except 1). The Runaways 1. Patti 8.

JONESBORO.—MALONE THEATRE (H. W. Applegate, mgr.): Holden Stock co. Feb. 9-13; good business and co. Sweet Clover 16; excellent co.; fair business. Woods and Briggs Stock co. 18-20; fair show and business. The Head Waiters 26. Uncle Josh Spruceby 27. Irving-French co. 7-9. Hans Hanson 16.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stahle, mgr.): Irving-French co. Feb. 18-20 pleased good houses. Marie Fountain co. 22, 23. The Telephone Girl 24. Marie Fountain co. (return) 25-27. Albert Taylor co. 29-3. Where is Cobb 4. Albert Taylor co. (return) 5. Middleton Stock co. 7-9. Floyd-Briggs co. 10-12. Tolson Stock co. 14-19.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Middleton Stock co. in Prince of Liars, In Old Virginia, and Happy Hooligan Feb. 15-17; good co.; attendance good. Miss Hursey from Jersey 21 to good house; splendid co. In Louisiana 1. McDonald Stock co. 21-26 in repertoire.——ITEM: Some improvements are being made that will greatly improve the Imperial.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, mgr.): Uncle Josh Spruceby Feb. 10 pleased large house. Irving-French co. in A Runaway Wife, An Irishman's Troubles, O'Moore's Courtship 15-17: good co. to large houses.

MENA.—OPERA HOUSE (Donaldson and Shoup, mgrs.): Two Jolly Rovers Feb. 19; weak co.; good house. Albert Taylor Stock co. 24-26.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Denman Thompson in The Old Homestead Feb. 8-13 played to increased houses nightly; support good. Chinese Honeymoon 15-17; splendid attraction; packed house nightly. The Devil's Auction 22-24. Mme. Blauvet 23.——BURBANK THEATRE (Oliver Morosco, lessee): Neill co. in A Parisian Romance 7-13; splendid business. The Neill co. 14-20 drew well in Nancy and Co.; the piece is a clever one and suits the co. well. Farewell week 21-27, a Social Highwayman.——GRAND OPERA HOUSE (Clarence Drown, mgr.): Lots of people went to see The Little Outcast 7-13; stirring scenes; fair co. Lost River 14-20 was a little better than some previous shows at this house and proved a good drawer. Sandy Bottom 21-25. Weber and Fields 26, 27.——CASINO THEATRE (J. E. Waldeck, mgr.): Hurly Burly and A Royal Family drew packed houses 7-13. Hurly Burly and Zaza 14-20 drew fair houses. This bill was not as pleasing as previous ones.——ITEMS: Robert North will succeed Barney Bernard at the Casino. Mr. Bernard leaves many admirers who will regret his departure. Success to Mr. North.—Harry Duffield, recently appointed assistant manager of the Casino, resigns to join the Neill-Morosco co., which opens at the Burbank Feb. 28.—The benefit for the Bell Sanitarium which was to have been given this past week, has been postponed, date not set.—H. S. Duffield succeeds T. J. Meyers as assistant manager of the Casino.—Mr. Morosco announces that Howard Gould, Harry Mestayer, Amelia Gardner, and Theresa Maxwell will be among the leaders in the newly formed Neill-Morosco co. which will open at the Burbank 28.—The Neill co. will open the new "Ye Liberty Theatre" in Oakland 5.

SAN JOSE.—VICTORY THEATRE (Oliver Morosco, mgr.): The Old Homestead Feb. 17, 18; fine co.; good business. Sag Harbor 6. Frank Bacon 13. Human Hearts 18. Dan Sully 20. Winsome Winnie 26. Eric of Sweden 27.——GARDEN THEATRE (Stanley Ross, mgr.): Down by the Sea 14; fair co. and business. Georgia Minstrels 17, 18; fair troupe and business. Circumstantial Evidence 20. Weber and Fields 22.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Circumstantial Evidence Feb. 13; good performance to appreciative audience. Denman Thompson in The Old Homestead 15, 16; satisfactory business. Chinese Honeymoon 18; splendid performance to S. R. O. Weber and Fields 25, changed from 26.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): The Elleford co. Feb. 8-13. Plays: Flag of Truce, The Man from Mexico, Toll Gate Inn, Ten Nights in a Bar Room, A Woman's Sacrifice, Jack and the Beanstalk, In Mizzoura; very good co.; capacity.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Alphonse and Gaston Feb. 19; medium house; good co. and performance throughout. Charles B. Hanford in Richard III 20; good business; poor support. 'Way Down East 23; good business; excellent co. and production. Chinese Honeymoon 26. Silver Slipper 29.——ITEM: Owing to Chicago theatre catastrophe our dates have been rather mixed up, 'Way Down East playing here 23 is a day ahead of schedule.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Alphonse and Gaston Feb. 17 to good business. David Harum 21 to $500 house. Charles B. Hanford 22 to good business. Florence Roberts 6. Blanche Walsh 17. Telephone Girl 27.——ITEM: The theatrical business has picked up since the strike and look for good business from now on.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, mgr.): Ward and Wade's Minstrels Feb. 9; fair performance to light patronage. Howard Kyle in Rosemary 11 greatly pleased small audience. In Convict Stripes 20; light patronage. Our Goblins 23. Lost River 27.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): David Harum Feb. 29; very good co.; full house. Two Married Women 5. Lost River 9.——ITEM: House has just been equipped with new asbestos curtain, and two additional fire exits from balcony.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Eight Bells Feb. 8; fair co. and house. Alphonse and Gaston 18; better than ever to small house. 'Way Down East 21. Charles B. Hanford in Richard III 23. Lost River 6. Blanche Walsh 9.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Stetson's U. T. C. Feb. 13; good business. Charles B. Hanford in The Merchant of Venice 27.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Alphonse and Gaston Feb. 20; good business. 'Way Down East 25. Florence Roberts 4.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Our Goblins Feb. 26.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Our Goblins Feb. 24. Florence Roberts 11.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Knights of St. Patrick annual ball Feb. 15. Eagles Minstrels 16 to packed house; excellent amateur entertainment, in which Bert Van Buren, son of Manager Van Buren, of the Grand, made an emphatic hit. By the closing of a New York theatre we were enabled to see Arnold Daly and his excellent co. in Bernard Shaw's delicious comedy, Candida. The Prince of Pilsen 18; S. R. O. sign displayed shortly after opening of the doors. The co., practically the same since its organization, was well selected and drilled. Ezra Kendall, with his quaint and quiet humor, offered The Vinegar Buyer to small but highly amused audiences 19, 20. The rural farce, from the pen of Herbert Hall Winslow, gives the veteran humorist almost a monologue, and, considering the quantity of Mr. Kendall's lines, his jokes are excellent and he succeeds in keeping his audience in an almost continuous laugh. Mr. Kendall was given several calls and made a characteristic speech, addressing the small gathering as an overflow meeting. C. H. Crosby, Frank Lyon, and June Mathe were conspicuous in support. A large and fashionable gathering welcomed Lawrence D'Orsay and his capital co. in The Earl of Pawtucket 24. It was the first time New Haveners have had a chance to pass judgment upon this play, and they were vociferous in their praise and enthusiastic in their applause. A Chinese Honeymoon did tremendous business matinee and evening 22; same excellent cast as seen here last season. Herrmann to fair sized house 25. The feats of legerdemain were many and novel, while the illusions were beautifully shown and skillfully manipulated. Robert Hilliard 26. De Wolf Hopper 27. Dorscht Lodge Concert 28. Julia Marlowe 29. Maude Adams 7, 8. Lew Dockstader 9. A Venetian Romance 12.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Joe Welch in The Peddler crowded the theatre 11-13. The White Slave turned 'em away 15-17. David Belasco's great play, Zaza, with Eugenie Blair in the title-role, to overflowing houses 22-24, with matinees Monday and Wednesday. It is without doubt one of the strongest attractions offered by Mr. Bunnell at this house in years. Miss Blair in the title-role proved herself equal to the exacting requirements made upon her, and at the close of the fourth act was given a dozen curtain calls at least. The co. is a splendid one, headed by Alanson as leading man. Katherine De Barry, as the bibulous aunt, scored emphatically. The Queen of the White Slaves 25-27. Through Fire and Water 29-2. The Show Girl 3-5.——ITEMS: Invitations are out for the marriage of Sandol Milliken, of New York, to Carlos French Stoddard, of this city. The ceremony will be performed at the Church of the Ascension, Thursday, March 3.—W. H. Van Buren, of the Grand, has been confined to his house the past week with a severe cold.—Lawrence D'Orsay was entertained at the University Club while here 24.—Herr Conried will send his Irving Place co. here for the annual German play early next month. The affair will be under the patronage of the university.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): A fair sized audience was kept in constant good humor by Ezra Kendall Feb. 17, whose quaint and witty sayings and humorous delivery are the mainstay of The Vinegar Buyer. Candida, in which Arnold Daly is featured, greatly interested a good sized audience 18. A packed house greeted The Prince of Pilsen 19, and applause and laughter were frequent and hearty. Sherwood's Pictures 21 proved of much interest, and were greatly enjoyed by a large audience. The Earl of Pawtucket 22, 23 was greeted by large and well pleased audiences. One of the most dramatic presentations of the season was That Man and I 24, in which Robert Hilliard is seen in his best efforts in a manly character, intensely sympathetic and melodramatic. A Chinese Honeymoon 25. De Wolf Hopper 26. Herrmann 27. Julia Marlowe 1. The Village Postmaster 2. William Collier 5.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Why Girls Leave Home 17 drew two large audiences. It is replete with thrilling climaxes, introducing special scenery. Sherman's Pictures 21; well received by large audience. Trocadero Burlesquers presented a fair bill 22-24 to big business. Awakening of Mr. Pipp 25. Her Marriage Vow 26, 27. Hyde's Big co. 29-2.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Ezra Kendall must have been pleased with the reception accorded him Feb. 18 in The Vinegar Buyer. Why Girls Leave Home was dramatically explained 19, 20, and J. K. Murray and Clara Lane entertained the Washington's Birthday audiences in Arrah-Na-Pogue, continuing 23. Kaleidoscopic and tuneful. A Chinese Honeymoon 24 served to fill the house. Eugenie Blair in Zaza 25-27. Elks' Minstrels 29. The Show Girl 1, 2.——ITEMS: The Bridgeport "Standard," which is conducting a coupon guessing contest, announces two box seats for The Show Girl 2 as a supplemental prize.—Henry Reilly and Louis Brock have announced a magnetic lot of acts for the (local) Elks' Minstrels 29.

W. P. HOPKINS.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Winchester Feb. 18 drew fair audience. Girls Will Be Girls 19; capacity. Queen of the White Slaves 22; large audiences. The Earl of Pawtucket, with original co., pleased large audience 25. Paul Revere 2. The Village Parson 7. Howe's Pictures 8. The Missouri Girl 12.——McDONOUGH THEATRE (Kennon and Co., mgrs.): Metropolitan Burlesquers 18; good house. John L. Sullivan Vaudeville co. 19; small receipts; co. disbanded in Willimantic 20.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Girls Will Be Girls Feb. 18 delighted packed house. John L. Sullivan Vaudeville co. 20 did not draw well; co. disbanded here, owing to poor business. George Ober in The Wrong Mr. Wright 22 and What Happened to Jones 23 pleased fair attendance; co. excellent. Ozenham's Moving Pictures (return) 27.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): The White Slave Feb. 18; good sized audience. The Prince of Pilsen 20 filled house with enthusiastic audience. Why Girls Leave Home 22; good business. A Chinese Honeymoon pleased one of largest audiences of season 23. J. K. Murray 24. Robert Hilliard 25. The Awakening of Mr. Pipp 26. How Old is Ann 27.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Girls Will Be Girls Feb. 22; good and pleased audiences. Othello 23; small house; good co. Herrmann 24; crowded house.——NEW LONDON OPERA HOUSE (James P. Neilan, mgr.): Broadway Burlesquers 19, 20; two excellent performances; capacity.

NEW BRITAIN.—RUSSWIN THEATRE (T. J. Lynch, mgr.): Girls Will Be Girls Feb. 20; flattering success from crowded houses. Enid Mayo in Winchester 22; good patronage; very poor performance. Zephra (local) 25-27. In the Palace of the King 29. The Village Postmaster 3. Howe's Pictures 5.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Charles K. Champlin co. closed Feb. 15-20 to fairly good business. Othello 22; small house. Herrmann 23 delighted good audience. Under Southern Skies 25. A Chinese Honeymoon 26. Girls Will Be Girls 4.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): How Old Is Ann Feb. 18; large business; poorest performance this season. Winchester 24; good business; co. fair. Ideal Novelty co. 25. Missouri Girl 27.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Robert Hilliard Feb. 22; S. R. O.; splendid satisfaction. Faye 24-27 opened to good business. Fiske Stock co. 29-5.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): How Old is Ann Feb. 23 pleased fair audience. Winchester 25; good business; co. pleased. Ideal Vaudeville co. 26, 27. The Missouri Girl 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, mgr.): A Texas Steer Feb. 23; good house. Henry Miller 27. Frankie Carpenter co. 29-5.——LYCEUM THEATRE (Daniel Humphries, mgr.): The Governor's Son 17-20; good houses. A Little Outcast 22-24; fair business. The Denver Express 25-27. Lighthouse by the Sea 29-2.

FLORIDA.

JACKSONVILLE.—BURBRIDGE'S THEATRE (J. D. Burbridge, mgr.): Helen Grantley in In the Palace of the King Feb. 16; fine production to packed house. Peck's Bad Boy 17; poor show to large house. Hi Henry's Minstrels 23; excellent show to crowded houses. Georgia Industrial Home Boys' Band 26. King Dodo 27. Friend of the Family 29. Stork's Opera co. 1.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): King Dodo Feb. 15; good business. Four Cohans in Running for Office 18; good business. Haverly's Minstrels 19; fair house. Lewis Morrison in Faust 22. Paige Comedy co. 23-27.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (C. F. Hopkins, Jr., mgr.): Hurd (magician) Feb. 23, 24. Hi Henry's Minstrels 25.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): Nat C. Goodwin in A Gilded Fool 10, 11; good performance and receipts. Four Cohans 12, 13; excellent co. and performance to good houses. Florodora 15, 16; very good performance; well received by good houses. Richard Mansfield in Old Heidelberg 17; elegant performance; well received by large audience. King Dodo 19, 20; good co.; pleasing to good houses. Haverly's Minstrels 22; fair performance and business. The Storks 27.——BIJOU (Jake Wells, gen. mgr.): His Last Dollar 22-27; very good performance; pleased good houses. At Cripple Creek 29-5.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Watt, mgrs.): National Stock co. Feb. 1-6; satisfactory business. Plays: Cowslip Farm, East Lynne, True Irish Hearts, Human Hearts, Proving His Honor. The Knowles (hypnotists) 8-13; fair business. Kersand's Minstrels 11; topheavy house; pleased. Peck's Bad Boy 19; fair business and performance. In the Palace of the King 19 pleased large house. Gagnon Pollock co. 23-27. King Dodo 29.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Mabel Paige co. Feb. 15-20 pleased large audience, presenting The Princess of Patches, Parson Jim, Tennessee's Pardner, Becky Bliss, The Battle of Life, Cinderella, The Girl from the West. Payton Sisters 22-27 opened in A Man of Mystery to crowded house; good co.——WALKER HALL (Augusta Lyceum Asso., mgrs.): Dr. Henry Van Dyke (lecture) 22; large audience.——ITEM: Ella Duncan, late of the Ben Hur co., is recuperating from a severe illness at the home of her brother in this city.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Helen Grantley in In the Palace of the King Feb. 12; good co.; large, well pleased audience. Peck's Bad Boy 16 pleased large audience; fair performance. Kersand's Minstrels 18; good co. and business. Four Pickerts 19, 20; popular price. Plays: Won and Lost, Cowlick Farm; fair performances to very poor business. Helen May Butler's Band 22; small audience pleased. Quaker Quartette 23. National Stock co. 25-27.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, lessees and mgrs.): Elks' Ladies' Minstrels (local) Feb. 16 to capacity; audience delighted. National Stock co. 18-20; poor business; co. fair. Kersand's Minstrels 22. Peck's Bad Boy 23. Ferguson Stock co. 25-27. A Friend of the Family (return) 1. Miss Hursey from Jersey 9. The Parish Priest 10. Harry Beresford in The Professor's Love Story (return) 12. A Girl from Dixie 19.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Payton Sisters Feb. 9-13 in A Man of Mystery, Utah, A Husband on Salary, and North Carolina Folks to fair audiences; fair performances. The Spinsters' Fortnight Club (local) 16 to large audience; good performance. Electric Drill (local) 19 to large audience; fine performance. Zig-Zag Alley 25 canceled. Gagnon-Pollock Stock co. 29-5. A Friend of the Family 3.

NEWNAN.—AUDITORIUM (B. T. Thompson, mgr.): Wells-Greenawalt Novelty co. opened the Auditorium to a large and appreciative audience 18. The readings of Hayes Greenawalt was highly commendable.——ITEM: Auditorium has just been finished and is modern in every respect.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Kersand's Minstrels Feb. 24. Zig-Zag Alley 25. King Dodo 26. Haverly's Minstrels 27. The Storks 29. A Friend of the Family 2. Amelia Bingham 3. The Parish Priest 9. The Chaperons 14. Winsome Winnie 16.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Helen Grantley in In the Palace of the King Feb. 23; good house; fair production. A Friend of the Family 26, 27. Haverly's Minstrels 29. King Dodo 1. The Storks 3. Amelia Bingham 8.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Peck's Bad Boy Feb. 22. Kersands' Minstrels 23. The Sleeping Beauty and the Beast (local) 24.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): The Parish Priest 11.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Billy Kersands' Minstrels Feb. 27.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Edward Kyle in Rosemary Feb. 22. U. T. C. 27. Ward's Minstrels 4. Bostonians 5. Charles B. Hanford 7. Blanche Walsh 21. Denman Thompson 23. Georgia Minstrels 24. Shay Opera co. 26.——RAYMOND OPERA HOUSE (W. F. McMinn, mgr.): Raymond Stock co. 14-20 in Michael Strogoff; good business all week. Chick, the Mountain Girl, 21-27.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Fatal Wedding Feb. 15; fair co. and business. Dan Sully in The Chief Justice 20; good co.; pleased capacity. Ghosts 22. Paul Gilmore 25.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Howard Kyle in Rosemary Feb. 22. Florence Roberts 23, 24. Stetson's U. T. C. 26.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Pousse Cafe Feb. 21; packed house; co. excellent. Blanche Walsh in Resurrection 22; immense production; good house. Mary Mannering in Harriet's Honeymoon 23; fine performance and house. Creatore's Band 26. E. H. Sothern in The Proud Prince 27. Happy Hooligan 28. Hoity-Toity 29. Field's Minstrels 5. The Convict's Daughter 6. Castle Square Opera co. 11, 12.——ITEM: The Pousse Cafe co. is stranded here. Co. had been having a hard time of it, but played to a full house here 21; discovered next morning, however, that their manager had departed for parts unknown with all of the proceeds of the evening's performance.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Charles Richman in Captain Barrington Feb. 16 pleased good house. Elks' Minstrels (local) 17, 18; large business. Happy Hooligan 19 pleased large house. A Montana Outlaw 20 failed to please fair house. E. H. Sothern 12.——ITEM: Manager George B. Peck, of the Grand, will go to Burlington 26 to take charge of the Illinois-Iowa circuit bookings during the absence of Frank Chamberlin in California. He will be away from the city for a fortnight. Treasurer Baldwin will be in charge of the business here during Mr. Peck's absence.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): The Minister's Son Feb. 13; good co.; fair attendance. Roselle Knott in When Knighthood was in Flower 16; good co. to capacity. The Telephone Girl 17; good business; large audience. The Little Homestead 20, matinee and night; matinee well attended, night very slim attendance; co. fair. Williard Simms in Pickings from Puck 27. Van Dyke-Eaton co. 29-5. Ann Southerland in More than Queen 12. A Chinese Honeymoon 15. The Gay Mr. Goldstein 16. The County Fair 19. Jack Hoeffler co. 22-26.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Mabel McKinley Concert co. Feb. 22, 23; fair attendance; charming performances. J. H. Stoddart in The Bonnie Brier Bush 25. E. H. Sothern in The Proud Prince 26. Creatore's Band 27. All have fine advance sales. Warde and James in Alexander the Great 3. Happy Hooligan 4. Himmelein's Imperial Stock co. 7-12. Theodore Thomas' Orchestra 15.——ITEM: Mgr. Berquist is indignant over the false and malicious statement published in a New York paper that he was to leave. Reapingtorium here. There is not one grain of tr[illegible] Tennes[illegible]ort.

QUINCY.—F[illegible] Love and Mo[illegible]RE (Chamberlain, Harrington an[illegible]ator 25. Looping th[illegible]le of Spice (return) Feb. 16; [illegible]—THEATRE (A. H. [illegible] filled theatre; as before, best satisfaction. Yon Yonson 19; moderate business. Mrs. Fiske in Mary of Magdala 20; as usual, greeted by very large and appreciative audience; magnificent production and excellent satisfaction. E. H. Sothern in The Proud Prince 22 delighted packed house; sumptuous scenic production. Blanche Walsh in The Resurrection 24. Jeffersons in The Rivals 25. When Knighthood Was in Flower 1. Katherine Willard in The Power Behind the Throne 2.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): William H. Crane in The Spenders Feb. 17; excellent co.; small audience, owing to severe storm. Pousse Cafe 19; topheavy house. 'Way Down East 20; good co. and business. Royal Lilliputians 21 pleased fair house. Grace George 22. Elks' Minstrels (local) 24. Creatore 25. Si Plunkard 26. The Head Waiters 28. A Hot Old Time 4. Castle Square Opera co. 9, 10. Rose Coghlan 11. The County Fair 12. The Convict's Daughter 13.

SPRING VALLEY.—REINKE OPERA HOUSE (Greig and Farmer, mgrs.): Parker Dramatic co. Feb. 13; good show; small house. The German Lilliputians 21; fair house; pleased. 'Way Down East 29. Symphony Orchestra 5. A Run on the Bank 6. Green-Eyed Monster 8.——ITEM: Joseph Parks has secured the management of the Reinke Opera House, taking effect May 1.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): A Run on the Bank Feb. 25; good co. to fair business. Jack Hoeffler co. 18-20; one of best repertoire shows ever seen here; business light account unusually inclement weather. Katzenjammer Kids 25 canceled. Jack Hoeffler co. in Camille (return) 27. A Wise Member 29 canceled. A Country Kid 1. Hans Hanson 7.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): York State Folks Feb. 17 pleased good house. Pousse Cafe 18 entertained fair house. Mary Mannering in Harriet's Honeymoon 20; good house; audience well pleased. Royal Lilliputians 22. Grace George in Pretty Peggy 23. Creatore's Band 24. Si Plunkard 25.——ITEM: Bad Weather has cut the general attendance the past week.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Happy Hooligan Feb. 17; well liked by large house. Coon Hollow 21; good co.; pleased full house. Quincy Adams Sawyer 22; well played before large audience. Walker Whiteside 27. Hoity Toity 1. Creatore's Band 2. Power Behind the Throne 3. Marie Wainwright 8.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): Temple Quartette of Boston Feb. 15 pleased large audience. Roselle Knott in When Knighthood was in Flower 20 pleased large house; supported by very capable co. Elks' Minstrels (local) 24. A Chinese Honeymoon 14. The Power Behind the Throne 21. Paul Gilmore April 21.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): Charles Richman in Captain Barrington Feb. 15; good satisfaction to fair house. Mr. Jolly of Joliet 23 canceled. Happy Hooligan 29. Quincy Adams Sawyer 2. 'Way Down East 4. On the Frontier 8. A Run on the Bank 11. The Power Behind the Throne 12.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Columbus Stock co. in Du Barry and Magdalen Feb. 16, 17. Congress of Nations 19, 20; big business. The Telephone Girl 21; full house; pleased. John Griffith in Macbeth 22. Congress of Nations (return) 23. Si Plunkard 27. When Knighthood was in Flower 29.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Hans Hanson Feb. 13; good co. and audience. Beggar Prince Opera co. 16. Si Plunkard 19 pleased good house. Rodney Stock co. 25-27. Mackahee's Minstrels 18. A Romance of Coon Hollow 25.——ITEM: Fred Mackintosh closed as agent with the Rodney Stock co. here.

JACKSONVILLE.—GRAND OPERA HOUSE (Emmerson and Edds, lessees; George P. Roos, res. mgr.): 'Way Down East Feb. 22 thoroughly pleased large house. Warde and James 2.——ITEMS: Mr. Roos is recovering from an attack of illness.—Business with meritorious attractions is satisfactory, in spite of Lent.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): The Katzenjammer Kids Feb. 16 pleased fair audience. At Pike's Peak 24. Hans Hanson 26.——ITEM: Manager Chambers has constructed two new fire escapes from the balcony, which makes the Charleston Theatre one of the safest in the State.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Recendi Stock co. Feb. 18-20 in A Homespun Heart, Papa's Boy, An Arizona Girl; business and co. fair. Parker Dramatic co. 22-24. 'Way Down East 25. Woman Against Woman 7. Bohemian Burlesquers 10. Katherine Williard 15.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William Derthick, mgr.): Lilliputians Feb. 14; poor performance; fair house. A Montana Outlaw 22; good performance; fair business. Weary Willie Walker 23; fair performance and house. Midnight on the Bowery 4. On the Frontier 7. 'Way Down East 10.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Barney Gilmore Feb. 18; good house; satisfaction. Quincy Adams Sawyer 25. Himmelein's Stock co. 29-5. Man in the Iron Mask 6. Devil's Lane 9. Coon Hollow 12.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Mendelsohn Quartette Feb. 16; large and appreciative audience. The Missouri Girl 17; good business; pleased. A Run on the Bank 23. Down and Up 26. Hans Hansen 1. Pickings from Puck 9.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Kidnapped in New York Feb. 19; medium business. Rudolph and Adolph 22 pleased large audience. 'Way Down East 3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Royal Lilliputians Feb. 20 pleased large audience. Gertrude Coghlan 8. Field's Minstrels 11.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Walker Whiteside in We Are King Feb. 15 pleased fair business. Imperial Stock co. in Knobs o' Tennessee 17 pleased light business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Barney Gilmore in Kidnapped in New York Feb. 21; usual good business. Happy Hooligan 28. 'Way Down East 1.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): Seward Shows in A Game of Craft Feb. 15. The Fatal Wedding 16. The Twin Sisters 17; good co.; fair business; pleased.

JOLIET.—THEATRE (William Hulshizer, mgr.): Joseph Murphy in Shaun Rhue Feb. 16 pleased capacity. The Missouri Girl 21; good co.; S. R. O.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Hammond Stock co. Feb. 8-13; Manager Lewis canceled after first night. The Missouri Girl 10.

MATTOON.—THEATRE (Charles Hogue, mgr.): Harris and Sifman's Pousse Cafe Feb. 16, 17 pleased good business.

BEARDSTOWN.—GRAND OPERA HOUSE (M. H. Harris, mgr.): 'Way Down East Feb. 19; excellent co.; full house. A Chicago Tramp 7.

GALENA.—OPERA HOUSE (Charles Scheerer, mgr.): A Montana Outlaw Feb. 19; small house; Holden Brothers' Nobody's Claim 9.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): A Romance of Coon Hollow 7.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Harriet's Honeymoon Feb. 16; excellent co.; large and fashionable audience. The Earl of Pawtucket 17; two good audiences. The Heart of Maryland 22; two large audiences; evenly balanced co. Under Southern Skies 25. Hoity-Toity 26. Adelaide Thurston in Polly Primrose 2. Field's Minstrels 4. The Jeffersons in The Rivals 10. Nat C. Goodwin April 1.——THE GRAND (E. L. Kinneman, mgr.): New England Folks 20; excellent performance; two large audiences. A Handsome Cabman 1. Through the Center of the Earth 5. Uncle Josh Spruceby 7. Leman Harris 9. Wedded and Parted 11. The Old Melody 12. For Her Children's Sake 21. Vogel's Minstrels 26. The Green Eyed Monster 29.——SOLDIERS' HOME THEATRE (E. L. Kinneman, mgr.): New England Folks 22 to capacity; old soldiers delighted.——ITEM: Mrs. Percy Nussbaum, wife of Percy Nussbaum, one of the founders of the Marion Conservatory of Music, died suddenly of heart failure 18. She was only twenty-six years of age, and was a fine violinist, having appeared as soloist in many local concerts given here. She leaves, beside her husband, two small children.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Ethel Barrymore in Cousin Kate Feb. 19 to capacity; delighted everybody; good co. and splendid play. The Earl of Pawtucket 20 pleased small house. Grace Hayward co. 22-24 opened in Graustark to big business. Other plays: Woman Against Woman, The Belle of Richmond, Camille, The Galley Slave. Adelaide Thurston in Polly Primrose 27.——AUDITORIUM (Harry G. Sommers, mgr.): Joseph Murphy in Shaun Rhue 11 drew well and pleased, as usual. Raymond Hitchcock in The Yankee Consul 13; good satisfaction; large house; excellent co. Anna Held in Mam'selle Napoleon 17 to good business; elaborate production, as usual, but piece weak. Bertha Galland in Dorothy Vernon of Haddon Hall 18 pleased light house. The Heart of Maryland 24. Stetson's U. T. C. 27.——ITEM: The Elks gave a minstrel performance at the Auditorium 12 for benefit of their building fund, playing to capacity. A splendid bill was presented, mostly by local talent.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Congress of Nations Feb. 14; fair houses pleased. Anna Held in Mam'selle Napoleon 15; good co. and house. William H. Crane in The Spenders 16; good co. and house. King of Detectives 17 seemed to please fair house. York State Folks 18; fair house pleased. Mary Mannering in Harriet's

Honeymoon 19; good co. Weary Willie Walker 20 pleased good business. Creatore's Band 20, 21. Ethel Barrymore in Cousin Kate 23. Grace George in Pretty Peggy 24. French Folly Burlesquers 25. Through the Center of the Earth 26, 27. Bonnie Brier Bush 29.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Kennedy co. Feb. 8-13; packed houses and pleased. Packard City Band (local) 14; big house. Zasel-Vernon co. 15; fair business and co. Weary Willie Walker 16; big house; co. fair. William H. Crane in The Spenders 18; excellent production; good business. The Earl of Pawtucket 19; fair house; production excellent. U. T. C. 20; two big houses. Ethel Barrymore 22. Under Southern Skies 23. Lilliputians 24. Mason and Mason 25. An Aristocratic Tramp 26. Grace George in Pretty Peggy 27. The Heart of Maryland 29. John Drew 1.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Quinlan and Wall's Minstrels Feb. 17 pleased poor house; arrived too late to give afternoon performance. The Chaperons 18; poor business. When Knighthood was in Flower 19 drew fair house. Ethel Barrymore 24.——PEOPLE'S (Pedley and Burch, mgrs.): A Run on the Bank 21 pleased fair house at both performances. Hello Bill 28. Pickings from Puck 6. Kersand's Minstrels 12. Humpty Dumpty 13.

VINCENNES.—MacJIMSEY'S THEATRE (Frank Green, mgr.): Wilber Mack co. closed Feb. 15-20 to poor business; satisfaction. French Folly Burlesquers 27 canceled; poor business caused the co. to disband. Grace Hayward co. 29-5 canceled.——ITEM: Gertie Lewis, of the Wilbur Mack co., leaves the co. for a month's vacation in an endeavor to regain her health, which has been very poor of late.

KOKOMO.—SIPE THEATRE (C. H. Haynes, mgr.): The Earl of Pawtucket Feb. 17; excellent co.; pleased good house. The Heart of Maryland 19; pleasing performance to good business. Rodney Stock co. 22-24. Plays: In Convict Stripes, A True Kentuckian, and In Colorado; fair co. and business. Under Southern Skies 26. Hoity Toity 27. Thelma 29.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Two Merry Tramps Feb. 16; fair co. and business. The Katzenjammer Kids 18 pleased good business. New England Folks 25. Katheryn Osterman in Miss Petticoats 27. Clay Clement in The New Dominion 28. Under Southern Skies 29. More than Queen 1. Through the Center of the Earth 3.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Sam T. Jack's Burlesquers Feb. 9; topheavy house. Trinity Chimes 20 canceled. The Bohemians 22; fair house. Weary Willie Walker 3. New England Folks 8 canceled. Field's Minstrels 9. Uncle Josh Spruceby 11. Dr. H. J. Reynolds (lecture) 20. David Harum 21.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Arizona Feb. 18; good co. and business. Beggar Prince Opera co. 20 in The Mascot; very poor; small audience. New England Folks 24. Under Southern Skies 27. Her Honor the Judge 2. Eben Holden 9. Starlight Burlesquers 12. For Her Children's Sake 14. The Old Melody 16. Green-Eyed Monster 30.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): Arizona Feb. 16; good business; pleased. Under Southern Skies 24. Adelaide Thurston 1. New England Folks 2. Starlight Burlesquers 8. New Melody 9. The Green Eyed Monster 26. Vogel's Minstrels 30.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Mr. Jolly of Joliet Feb. 29. The Missouri Girl 4. 'Way Down East 14. Elbert Hubbard (lecture) 15. Stetson's U. T. C. 23.——ITEM: Scarcity of attractions has caused this house to be closed since Jan. 30.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): John Griffith in Macbeth Feb. 15; excellent performance; large audience. Mrs. Wiggs and Lovey Mary (local) 19 pleased. Hickman Brothers in Down and Up 22. Clay Clement in The New Dominion 27. Quincy Adams Sawyer 5.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): The Katzenjammer Kids Feb. 17 pleased large house. New England Folks 19; small house; disgusting performance. Adelaide Thurston in Polly Primrose 4. An Aristocratic Tramp 7. Winsome Winnie 10. The Old Melody 15.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mgrs.): A Handsome Cabman Feb. 24 failed to appear. Durno (magician), under Madison Entertainment Course, 26. Rogers-Young Stock co. 29-5. Thelma 8. In Convict Stripes 10. Harris-Parkinson co. 21-26.

GARRETT.—WAGNER OPERA HOUSE (J. William. Wagner, mgr.): The French Spy Feb. 11 failed to appear. Pocahontas (local) 15. McCallum's Minstrels 23.——ITEM: Manager Wagner is complying with all the requirements of the State Inspector, and the house is open for business.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): The Earl of Pawtucket Feb. 13, matinee and night; excellent satisfaction to good business. The Heart of Maryland 20, matinee and night; pleased well filled houses. Weary Willie Walker 23 pleased well filled house.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): The Earl of Pawtucket Feb. 16 delighted fair audience. Arizona 17 pleased good house. Through the Center of the Earth 20; matinee and evening; fair business.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): San Juan (local) Feb. 16 pleased fair business. Dream of Fair Women (local) 18-20 pleased ordinary business. Vogel's Minstrels 25. Mr. Jolly of Joliet 3.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Thelma 2. New England Folks 7. Dark—indefinitely.——ITEM: Opera House has been closed by State Inspector pending building of two additional exits and installation of steel curtain.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Hickman Brothers in Down and Up Feb. 20; good house and co. Quincy Adams Sawyer 4. Blondell's Through the Center of the Earth 9. The Green Eyed Monster 17. Starlight Burlesquers 23.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): The Great White Diamond Feb. 20, matinee and night; big business at both performances and pleased. The Heart of Maryland 23. Stetson's U. T. C. 26. Polly Primrose 29. Mr. Jolly of Joliet 1.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): City Council has recommended that some improvements be made in Opera House, to make same safer in case of fire, and until such changes are made the house will be dark.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): As You Like It Jan. 30 delighted large and appreciative audience. John Griffith in Macbeth Feb. 11; excellent satisfaction to good business. Rudolph and Adolph 26.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): Managers of the Opera House canceled all engagements on account of poor business. There has been no attraction since the holidays.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): York State Folks Feb. 14; entire satisfaction; large house. Searchlights of a Great City 21; fair co.; small house. Under Two Flags 28.

BLOOMINGTON.—ARMORIAL THEATRE (W. M. Louden, mgr.): John Griffith in Macbeth Feb. 18; excellent co.; good business. A Run on the Bank 26. Through the Center of the Earth 29.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): W. J. Clarke (scientific lecture) Feb. 18; big house. Stetson's U. T. C. 25. Beggar Prince Opera co. 2. The Head Waiters 8.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.): The Missouri Girl Feb. 16; poor house; poor co. Wilbur Mack co. 22, 23; good houses; co. fair. A Run on the Bank 25.

NOBLESVILLE. — WILD'S GRAND OPERA HOUSE (L. W. Wild, mgr.): Edwards Concert co. Feb. 22; small house; excellent co.; worthy of crowded house. Laurant, magician, 24.

LEBANON.—THEATRE: 'Way Down East Feb. 5; good performance to crowded house. Missouri Girl 24; business and performance good. Howard-Dorset co. 29.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Beggar Prince Opera co. Feb. 18; fair co. and business.

AUBURN.—HENRY'S OPERA HOUSE: Weary Willie Walker Feb. 17; small house; poor show. Stetson's U. T. C. 24.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, mgr.): Pretty Peggy Feb. 25. The Missouri Girl 27.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Arizona Feb .19; large and pleased audience. New England Folks 26.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Jack Taylor co. Feb. 22-24. A Breezy Time 25. Andrews Opera co. 10. Belle of Manila 11.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): A Breezy Time Feb. 22; poor performance and business. Faust Minstrels 26.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): A Breezy Time Feb. 23. Jack C. Taylor 25-27.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): A Royal Slave Feb. 22 to fair business; audience highly pleased. Neil Burgess in County Fair 2. Walker Whiteside failed to appear 17 on account of missing a connection.——ITEMS: The Beggar Prince Opera co. gave its services at Auditorium in Des Moines 29 for a benefit performance arranged by the police department of the city to raise funds to pay off a mortgage on the home of the widow of a late member of the force.—Mayor Ellis D. Robb, The Mirror correspondent at Eldora, has declined to run for Mayor of that city for a third term, and Manager George E. Gilman of the Wisner Opera House appears to be the favorite for mayoralty honors in that city this Spring.—A circuit of South Dakota cities is to be arranged for a series of street fairs the coming season. Such cities as Aberdeen, Mitchell, Huron, Watertown, Yankton and several other cities of the State will unite in booking a number of attractions to be offered at different dates in the cities in the circuit.—The owners of the Grand at Sioux City have declined to release the house to Manager A. B. Beall, who has had it for five years past, and unless Mr. Beall purchases the property outright it will probably pass into a circuit of theatres in cities along the Missouri River.—The suit brought by Miss Robinson, manager of the Opera House at Cherokee, against the Walker Whiteside management has been settled out of court. Miss Robinson claimed $60 as a percentage that would have been hers had the attraction been played as scheduled.—The Casino Amusement co. is the name of a company recently organized under the laws of the State to put on attractions at Storm Lake, a popular summer resort west of this city.—The Opera House at Sigourney, Ia., is the scene of a drama from real life, court being held there during the trial of a woman for murder. The court house had been condemned, and the Opera House was selected for the scene of the murder trial.—Manager W. N. Brown of the Clarion Opera House was in the city 15. Mr. Brown will go on the road next season for the Ridpath Lyceum Bureau.—A benefit was given at the Metropolitan 19 for Mrs. Jennie Cady of this city, who has been prominent in musical circles here for years. The performance netted $120.—Manager Stuart of the Olympic at Hampton has settled his damage suit against the Chicago and Great Western Railway co. for $2,500. Mr. and Mrs. Stuart were injured in a wreck on that road about a year ago.—A. W. R. Bolter has bought the Opera House at Nevada and will remodel the structure and put it in first class condition for theatrical attractions.—The Roberts family of acrobats, having closed their vaudeville co., will rest a few weeks at Evansville, Wis., before joining the Forepaugh-Sells shows for the season.—The Lough Opera House at Estherville has been sold to Crookston, Minn., parties.—J. L. Van Cleve, who has been in advance of the Georgia Harper Camille co., has closed and left for the Pacific coast.

FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): Walker Whiteside in Hamlet and We Are King Feb 8, 9 to large and well pleased business. The Silver Slipper 17; large business. The Cavalier 19; light business. E. H. Sothern 23. Mary Mannering 24.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): King of Detectives 8-10; good business; pleasing performances. A Romance of Coon Hollow 11-13; good business; satisfaction. Side Tracked 15-17 opened to good business. A Hot Old Time 18-20; good performance and business. East Lynne 22-24; light houses; satisfaction. Spotless Town 25-27. A Millionaire Tramp 29, 1.——AUDITORIUM (Foster Amusement Co., mgrs.): Anna Eva Fay (return) 8-13; immense business. Beggar Prince Opera co. 29.——MIRROR THEATRE (Joe Connelly, mgr.): Old Arkansaw 21; good house. For Mother's Sake 29-2.——ITEMS: Robert McWade, Sr., Louis Leon Hall, and Edwin Boring joined the Walker Whiteside co. here 8.—F. A. Wade, of the Beggar Prince co., was in the city 9.—Manager Harvey, of the Grand, at Perry, enjoyed Whiteside production of We Are King 9. Mr. Harvey, who for the past eight years has been with the Wallace Shows, has signed a contract with Barnum's Circus.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Silver Slipper Feb. 11 delighted large and fashionable audience. Just Struck Town 2 pleased topheavy house. Happy Hooligan 16 to fairly good business; briskly done by capable co. Old Arkansas 17; well received; fair audience. Mrs. Fiske in Mary of Magdala 19 delighted a splendid audience. The star's wonderful acting made a profound impression, and held her auditors breathless, excepting when some climax in the play elicited storms of applause. The co. was well balanced, giving the star effective support; play was handsomely staged. Quincy Adams Sawyer 20; two performances to good average business; co. adequate. Blanche Walsh 23 to large and enthusiastic audience; star and play warmly received. E. H. Sothern in The Proud Prince 24; large and brilliant audience; exceptionally fine performance. Isle of Spice 1. East Lynne 3. Power Behind the Throne 4. Millionaire Tramp 5. Hickman Bessy co. 7-12. Field's Minstrels 14.——ITEMS: Mgr. F. W. Chamberlin has gone to Los Angeles to attend the bill posters' convention.—George B. Peck, of Rockford, Ill., is acting as manager of the Grand during Mr. Chamberlin's absence.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): William Owen in When Louis XI Was King Feb. 20; excellent satisfaction. Canadian Concert co. 23 pleased good business. Midland Concert co. 24. Walker Whiteside in Hamlet 1. Hearts of Oak 7.——ITEMS: J. W. McConnell, of the William Owen co., was taken quite ill while here, but was able to leave with the co.—Mr. Owen took dinner with Mgr. Harvey, of the Grand, on 21.—The literary clubs of this city greatly enjoyed Mr. Owen's lecture on Shakespeare.—Miss Logan, soprano with Midland Concert, is a local girl and is achieving good success in her work.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Silver Slipper Feb. 12; full house; pleased patronage. Montana Outlaw 13; topheavy business. Himmelein's Imperial Stock co. opened 15-20 to packed house with Knobs of Tennessee. Other plays: A Daughter of the South, In the Heart of the Storm, Northern Lights, East Lynne, Great Devereaux Case. Mrs. Fiske 17 to large audience, who were equally charmed and impressed by the wonderful story of Mary of Magdala. The setting was a revelation in stagecraft; the dramatic event in the history of the house. Quincy Adams Sawyer 27.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Mrs. Fiske as Mary of Magdala Feb. 16 received an ovation and delighted S. R. O. The Montana Outlaw 18; fair show to light house. Walker Whiteside in We Are King 23. J. H. Stoddart in Bonnie Brier Bush 24. Weary Willie Walker 27. Royal Italian Band 1 canceled. Spotless Town 4. Thomas Jefferson in The Rivals 5. Marie Wainwright as Viola in Twelfth Night 7. The Power Behind the Throne 9. Holden Comedy co. 10-12. Just Struck Town 17. The Millionaire Tramp 19. Francis Wilson in Erminie 22. Warde and James 29.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): The Pride of Jennico drew good business Feb. 16. A Hot Old Time 17 pleased big house. The Cavalier 18; satisfactory house and performance. Colonel George W. Bain lectured to big house 19. The Burglar 20. The Flints (hypnotists) 22-27. Mary Mannering 3.——ITEM: Veta Henderson, of the Harry Corson Clarke co., who is spending her vacation here, was invited to play the leading role in The Burglar and received an ovation.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark.——WILSON THEATRE (Charles D. Wilson, mgr.): Dunbar co. Feb. 19; pleased audience of 900. A Royal Slave 24. William Owen 26. Beggar Prince Opera co. 29. Marie Wainwright 2. Coon in Dixie 7. Field's Minstrels 10. Peck's Bad Boy 15. In a Woman's Power 19. A Fatal Wedding 21. The Iron Mask 25. Dr. Jekyll and Mr. Hyde 6. When Knighthood Was in Flower 12. Down by the Sea 21.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): David Harum Feb. 9 pleased good house. Walker Whiteside 18 canceled. William Owen in When Louis XI Was King 25. The Troubadours 27. What Happened to Jones 13. Leland T. Powers 15. In a Woman's Power 17.——ITEM: Undoubtedly George E. Gilman, manager of Wisner Opera House, will be next Mayor of this city.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): William Owen Feb. 9; fair house; co. good; play disappointing. Hello Bill 12 canceled. A Royal Slave 17; good lithograph display. Walker Whiteside 22. Powell's Repertoire co. 29-5. What Happened to Jones 7. Minister's Daughter 10. Just Struck Town 16. Field's Minstrels 18.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Ottumwa Choral Society Concert Feb. 16; fashionable audience; highly entertained. Coon Hollow 17 pleased small audience. Dunbar Bell Ringers 18; good audience; pleased. Sidetracked 20; usual crowds; satisfactory performance. Was She to Blame 27.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John N. Henderson, mgr.): The Silver Slipper Feb. 16 turned away people. Coon Hollow 20; topheavy house. Spotless Town 1. Hoity-Toity 3. The Rivals 4. Dodge and Bowman Amusement co. 7, 8. A Millionaire Tramp 9. Alberta Gallatin 14. Al. G. Field 17.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearinger, mgrs.): Coon Hollow Feb. 18 pleased small house. Old Arkansas 20; fair business; light co. Jule Walters 5. Is She to Blame 7. In a Woman's Power 11. Sun's Minstrels 15.——ITEM: Owing to the extreme cold weather several cos. have canceled.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt, and Co., mgrs.): House dark Feb. 17. Mrs. Fiske in Mary of Magdala 18 pleased large and fashionable audience. For Her Children's Sake 21; fair house. E. H. Sothern 25. Trinity Chimes 27. Quincy Adams Sawyer 28. Creatore's Band 29.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): A Borrowed Wife Feb. 17; poor co. and house. A Romance of Coon Hollow 22; good attraction to well filled house. Just Struck Town 4 canceled. Hickman Bessey co. 3, 4. In a Woman's Power 11.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, Sioux City mgr.; C. H. Smith, res. mgr.): Parish Priest Feb. 18; sm[illegible] house; co. fair. William Owen 23.; big audier[illegible]al Slave 27. Jefferson Brothers in The Rivson has h[illegible]honse and Gaston 2. Murray Stock co. 7-attendance at

FORT MADIS[illegible]played to its full GRAND (C. H. [illegible]e during the week o. appeared at the Tulane [illegible]ccess. The Gilded Fool.

Salisbury, mgr.): Quincy Adams Sawyer Feb. 17; good house; audience pleased. Old Arkansas 18; poor business; fair performance. Dodge and Bowman Amusement co. 21-23.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Isle of Spice Feb. 15; good house and proved one of the hits of the season. Quincy Adams Sawyer 16 to big business; pleased. Blanche Walsh in Resurrection 25.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Coon Hollow Feb. 16; fair business. William Owen 18. Side Tracked 19. Hickman Bessey co. 22-27 to big business. Walker Whiteside 29. The Rivals 2. Millionaire Tramp 3.

GRINNELL.—COLONIAL THEATRE (H. F. Lanphere, mgr.): William Owen in When Louis XI Was King Feb. 15; good performance; fair house. Walker Whiteside 25.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Midland Concert co. Feb. 22; pleased audience. Imperial Symphony Quartette 23 pleased. A Merry Chase 15. Fred High 4.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): H. W. Flint Feb. 15-20 entertained good audience with hypnotism. Parish Priest 21; good satisfaction to fair business. Bittner Comedy co. 22-27.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Beggar Prince Opera co. Feb. 25, 26. The Wizard of Wall Street 14. In a Woman's Power 29.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): The Burglar Feb. 17 pleased good audience. Herbert Butler Concert co 20; big house. A Royal Slave Nov. 9.

ANAMOSA.—BRAND OPERA HOUSE (C. R. Howard, mgr.): Montana Outlaw Feb. 16 pleased good business. Millionaire Tramp 8. Man in the Iron Mask 12.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearinger, mgrs.): Quincy Adams Sawyer Feb. 18; large and well pleased audience.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): William Owen in When Louis XI Was King Feb. 19 failed to please fair house.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): William Owen in When Louis XI Was King 1.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Beggar Prince Opera co. Feb. 27-29. Hottest Coon in Dixie 7.

KANSAS.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): Our Goblins Feb. 10; good co.; fair house. Valley Forge 12 failed to please. Pickings from Puck 17; good co.; poor business. Kellar Stock co. opened 22-24 in Lady Audley's Secret; good business. North Brothers 29-5. Papa's Boy 7. Messenger Boy 8. Lyceum Stock co. 10-12. Macbeth 14. Old Arkansas 19. Faust 21. Si Plunkard 22.——HETRICK THEATRE (G. W. Johnson, mgr.): Morey Stock co. (return) 15-20; fair business. Plays: Romance of a Gypsy Queen, Little Miss Military, Michael Strogoff, Game of Life. Gideon's Georgia Camp Meeting 23. Pumpkin Husker 24. Just Struck Town 25. A Wise Woman 27.

LEAVENWORTH. — CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Pickings from Puck (return) Feb. 14; immense business; Willard Sims scored; support only fair. Yon Yonson 15 to topheavy house; performance pleased. Murray Comedy co. 21-27. Mrs. Fiske in Mary of Magdala 4.——ITEM: The theatregoers are looking forward to Mrs. Fiske's engagement as a society event, and no doubt it will be one of the best attractions that has visited Leavenworth for several seasons.

PARSONS.—EDWARDS OPERA HOUSE (Carrell and Neligh, mgrs.): Jeffersons in The Rivals Feb. 16; very fine co. to fair business. Willard Simms in Pickings from Puck 18; royally entertained good house. North Brothers Comedians 22-27. Faust's Minstrels 29. A Wise Woman 5. A Messenger Boy 7. John Griffith in Macbeth 10. Si Plunkard 21. Hoity-Toity 25. A Foxy Tramp 28. Zig-Zag Alley 31. Little Outcast April 5. Stater's Madison Square Theatre co. 7-10.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Millionaire Tramp Feb. 15; poor house; fair co. The Rivals 17; fair house; good co. Barlow Minstrels 19; good house and co. Pickings from Puck 20; large house; well pleased. Messenger Boy 22. Just Struck Town 23. Gideon Minstrels 24. Mississippi 25. Isabel Irving 26. Pumpkin Husker 27. Papa's Boy 2. Breckenridge Stock co. 3-5. A Gentleman of France 7. John Griffith 9.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): The Rivals Feb. 16; excellent co.; good business.——ITEM: Shipp's indoor circus gave three performances at Toler Auditorium 18-20, under auspices of Elks; decided success both socially and financially; extra matinee and night performance 22; every act a special feature in itself; exceedingly clever show that pleased immense crowds.

INDEPENDENCE.—AUDITORIUM (R. Blosier, mgr.): Barlow Brothers' Minstrels Feb. 19; S. R. O.; poor performance on account of sickness in co. Morey Stock co. 22-27 opened in In Dixie Land to large and appreciative audience; excellent performance. A Wise Woman 2. Lyceum Stock co. 3-5. John Griffith 15. Si Plunkard 18.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Uncle Josh Spruceby Feb. 12; fair co. and business. The Punkin Husker 17; good co.; fair business. Spotless Town 22; good co. and business. A Millionaire Tramp 24. Devil's Lane 3. Juvenal's Funmakers 11, 12. Frank Mahara's Minstrels 14.

SALINA.—OPERA HOUSE (W. F. Pierce, mgr.): A Millionaire Tramp Feb. 20; co. good; nice business. The Little Christian 27 canceled. Metropolitan Stock co. 22-27. A. A. Farland (banjoist) 4. Punkin' Husker 5. Kerkhoff Dramatic co. 10-12. Poor Mr. Rich 14. Devil's Lane 22.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Hearts of Oak Feb. 15; good co.; satisfaction to fair audience. Spotless Town 17; light business; pleased. Victor Lee and Mrs. Tom Thumb co. 18 pleased large audiences.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Pickings from Puck Feb. 16 pleased large crowd. Morey Stock co. 18-20 canceled. Punkin Husker 22; fair co.; good house. Just Struck Town 24. The Wise Woman 26. Devil's Lane 10. Macbeth 12.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Chilocco Indian Band (local) Feb. 19 pleased large audience. Poor Mr. Rich 29. A Little Christian 5. She Would Not Sin 7. Devil's Lane 14. Macbeth 17.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Morosco and Shaw in Spotless Town Feb. 15; fair satisfaction to small house. Durno 20; very clever performance in magic; fair house. Eight Bells 25. Andrews Opera co. 27.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Nashville Students Feb. 15; fair satisfaction; poor house. A Millionaire Tramp 19; good house; pleased. Little Christian 1. Poor Mr. Rich 5. Faust 12.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): Breckenridge Stock co. opened Feb. 15-20 to poor business; good co.; bad weather.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Barlow Brothers' Minstrels Feb. 15; good performance and business. Isabella Irving in The Crisis 27.

HOLTON.—KING OPERA HOUSE (Clyde King, mgr.): Punkin' Husker Feb. 18; fair house; excellent performance. Spotless Town 23. Guy Stock co. 25-27. Devil's Lane 4.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): A Millionaire Tramp Feb. 17; good show to good business. Eight Bells 23. The Little Christian 24. Just Struck Town 26.

TOPEKA.—NEW CRAWFORD OPERA HOUSE (Kane and Crawford, mgrs.): Anna Eva Fay Feb. 15-19 pleased very large audiences. Silver Slipper 20; excellent co.; good business.

WELLINGTON.—WOODS' OPERA HOUSE (M. H. Kirk, mgr.): Our Goblins Feb. 16; satisfaction to fair house.

LYONS.—BUTLER OPERA HOUSE (George Lantz, mgr.): Nashville Students Feb. 17; poor co. and business.

OTTAWA. — ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Eight Bells Feb. 22; satisfactory performance to fair business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Blanche Walsh in Resurrection 26.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): When Knighthood Was in Flower Feb. 18; fair business; well liked. The Chaperons 19; medium business; performance thoroughly enjoyed. The Julians in DuBarry 22 opened for three nights to full house. The Isle of Spice 5. Kersands' Minstrels 10.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): When Knighthood Was in Flower, with Roselle Knott, delighted large house Feb. 17. A Run on the Bank 19 pleased fair business. The Chaperons, with capable principals and well drilled chorus, won favor with big houses matinee and night 20. The Little Homestead 22; poor performance and business. True S. James in The Old Melody 23, 24. Nat C. Goodwin in The Gilded Fool 25. Pickings from Puck 26. The Columbus Stock co. in repertoire 29-5.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): My Friend from Arkansas Feb 9; poor performances to poor house. Telephone Girl 10; excellent co. to good house. Washburn's Minstrels 15; co. and performance fair to poor house. Quinlan and Wall's Minstrels 19; good performance to good house. Minister's Son 23. Little Homestead 27. Humpty Dumpty 4.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Howard-Dorset Stock co. Feb. 15-17 pleased good houses. True S. James in The Old Melody 22; strong play, well presented. The Little Homestead 24. The Julians 25-27. Dr. Jekyll and Mr. Hyde 8. Billy Kersands 11.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Ben Hur Feb. 22-24; S. R. O.; four performances; greatest satisfaction. Ethel Barrymore 25; good business; excellent performance. Esther Williams in Old Cross Roads 27. Arizona 29. Little Homestead 1.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): The New Dominion Feb. 20; appreciative audience. Little Homestead 2. Katzenjammer Kids 7. Vogel's Minstrels 10.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Minister's Son Feb. 19; advanced prices; small house; performance very ordinary. Van Dyke Stock co. 25-27.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Rosetta (Louisville Lyceum) Feb. 16; small house; good co.

PARIS.—GRAND OPERA HOUSE (R. S. Wiggins, mgr.): Washburn's Minstrels Feb. 17; good business; fair co. The Minister's Son 24. Little Homestead 29.

LOUISIANA.

ALEXANDRIA. — NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Lewis Morrison in Faust Feb. 19; packed house highly pleased. Sweet Clover 22. Harry Beresford in The Professor's Love Story 26. Grau Opera co. in El Capitan 2. Four Cohans in Running for Office 6. Tim Murphy 13. Valley Forge 15. Kathrine Kidder 17. Lost River 26. Friend of the Family April 3. Winsom Winnie 7. Romeo and Juliette 10. Cecil Spooner May 2-7.——ITEM: Lake Charles Opera House having been condemned, Mgr. Flagg has booked most of the companies that were to appear there to fill dates here.

NEW IBERIA.—VENDOME OPERA HOUSE (J. R. Burke, mgr.): Little Homestead Jan. 17; good house and co. Faust Minstrels 27; excellent co.; good house. Alphonse and Gaston 31; fair performance; big house. In Louisiana Feb. 3; fair co. and house. Lansic 4-6; good co. to poor business. Gay Mr. Goldstein 7; good house; fair co. A Prince of Tatters 14; highly pleased S. R. O. audience. A Little Outcast 21 pleased good house. Florodora 28.——ITEMS: Ted Faust's co. after performance were entertained by the B. P. O. Elks, No. 554, New Iberia.—Allen's New Orleans Minstrels, under canvas, 18; poor business.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Harry Beresford in The Professor's Love Story Feb. 14, 15; fair attraction and houses. The Runaways 16; good co.; large house. Sadie Martinot 19; bad weather made poor business; co. below average. The Head Waiter 21; good house and performance. Sweet Clover 22; excellent house and co. Al. H. Wilson 24. Weary Willie Walker 26. Tim Murphy 27. Grau Opera co. 28, 29. Richard Carvel 2. Eight Bells 3. Wizard of Oz 4. Clay Clement 6. Black Patti 10. The Four Cohans 11.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): King Dodo Feb. 8 to capacity; excellent co.; delighted audience. In Louisiana 13; small business. Maloney's Wedding 16 canceled. The Parish Priest 29. A Little Outcast 1. Four Cohans 5.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): A Little Outcast Feb. 23.——ITEM: Allen's Minstrels, under canvas, 17; fair attendance; poor performance.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): ITEM: Season will close Feb. 28 with A Little Outcast.

MAINE.

LEWISTON.—MUSIC HALL (Horbury and Cheetham, mgrs.): Marion Francis Stock co. Feb. 15-20 closed to good business. Plays: Princess of Patches, Tennessee's Pardner, The Power of Wealth, Burglar and the Waif, Little Miss Military, East Lynne, and Price of Shame; good co. and specialties.——EMPIRE THEATRE (Cahn and Grant, mgrs.): Harcourt Comedy co. to good business 15-20. Keystone Dramatic co. opened 22-27 (except 23) to good business. William Collier 23 pleased good house. Herrmann 2.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Charles Hawtrey in Saucy Sally Feb. 17; fine performance to large and enthusiastic audience. Virginia Harned 22 pleased big audience. Howe's Moving Pictures 29. Herrmann the Great 3. Looping the Loop 4. Stetson's U. T. C. 5. Keystone Dramatic co. 7-12. A Texas Steer 14. Shepard's Moving Pictures 18, 19. Dockstader's Minstrels 21. Myrkle-Harder co. 22-26.

PORTLAND. — JEFFERSON THEATRE (Cahn and Grant, mgrs.): William Collier in The Dictator Feb. 22; excellent co. and attendance. Virginia Harned 23; good attraction; attendance fair. Sky Farm 24, 25; fairly well received. Stetson's U. T. C. 26, 27. Maude Adams 29. Herrmann the Great 1. Keystone Dramatic co. 2-5.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Howe's Moving Pictures Feb. 27. Sky Farm 1. Ladies' Boston Symphony Orchestra 3. Herrmann the Great 4. Loop the Loop 5. Stetson's U. T. C. 9. Shepard's Moving Pictures 15. Prince of Pilsen 23.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Stetson's U. T. C. Feb. 29. Looping the Loop 2. Sky Farm 3. Herrmann 5.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Huntley's Minstrels (local) Feb. 28. Stetson's U. T. C. 1.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Maro, magician, Feb. 24; large audience.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Texas Steer Feb. 12; fine performance; poor business. Kate Claxton in The Two Orphans 15; excellent performance; fair business. U. S. N. A. Band Concert 18; best performance of kind ever given here. For Her Sake 22; splendid performances to fair business. Edison's Moving Pictures of Baltimore fire 25. Wealth and Poverty 27. Frank Daniels in The Office Boy 29. Why Women Sin 8. Culhane, Chace and Weston's Minstrels 12. Shore Acres 14. King Dodo 18. The Storks 19.——ITEM: Since the Baltimore fire business in all branches has been almost at a standstill. Business at the local theatre has been steadily increasing in the past two weeks, and prospects excellent for balance of season, owing to so much work at the Naval Academy.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Captain Rickett (local) Feb. 12; pleasing and good business. Why Women Sin 13; satisfactory business and performance. Sign of the Cross 15; excellent performance to packed house. Mary Emmerson in Her Majesty and the Maid 16; pleasing performance and business. Damon and Pythias 17; fair to poor business. Innocent Maids 19; fair performance to big business. Fatal Wedding 20; pleasing performance to good business. Bennett-Moulton Stock co. 22-27 opened to packed house with A Daughter of the People. Other plays: Love and War, Shipwrecked, When Women Love, The Working Girl, The Great Mill Strike; pleasing performances and co. London Gaiety Girls 29. Night Owls 2. Kelcey-Shannon in Sherlock Holmes 3. Emma Butling Stock co. 7-12.

HARVE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Side Tracked to good business Feb. 2; co fair. Edison's Moving Pictures 17 to packed house. For Her Sake 23 to smallest house of season on account of beginning of Lent, and poor billing; excellent performance. Why Women Sin 7.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Sign of the Cross Feb. 16; co. and business good. The Burglar 18; co. and business fair. Wesleyan Male Quartette 22 pleased fair house. White's Faust 23; good business and performance. Damon and Pythias 25.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Sky Farm Feb. 18; delightful attraction; fair business. Mildred Holland 20; one of banner houses of season; co. excellent. Jere McAuliffe co. 22-27; good business. Plays: Shamus O'Brien, Runaway Match, Between Love and Duty, Belle of Richmond, The Penitent, Outcasts of a Great City, Pitfalls of New York, A Wife's Honor, Desperate Chance, The Shadow of a Crime; twelve performances given in week. Harcourt co. 29-5. Plays: Man's Enemy, Sunny Tennessee, The Gunner's Mate, Love and Money, New York After Dark, Younger Brothers, Bank Robbers; Reaping the Whirlwind, North Carolina Folks, Ivan the Serf. Julia Marlowe 8. The Awakening of Mr. Pipp 11. Dockstader's Minstrels 12. John Drew 18.——RICHMOND THEATRE (William P. Meade, mgr.): Candida 20 canceled 17, after newspaper advertising was started; sale was held back one day because of non-arrival of agent; big sale in sight. Robert Emmet 25; fine attraction; business large. A Man of the World 5.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Dot Karroll co. Feb. 15-20; fair houses. Shepard's Moving Pictures 21; good business. Katherine

Rober opened 22-27 (except 24) to light attendance. Plays: The Belle of Musket River, Roxanna's Claim, The Clemenceau Case, Will She Divorce Him, A Soldier of the Empire, Kathleen Mavourneen, Sapho, Hamlet, The Girl from Montana. Virginia Harned 24; small house. Herrmann 29. Looping the Loop 1. William Collier 3. A Texas Steer 4. Othello 5.——COLONIAL THEATRE (Weber and Rush, mgrs.): This new and handsome theatre was opened with Jefferson De Angelis in The Toreador 18-20 to packed houses and great enthusiasm. Richard Buhler in Paul Revere pleased large houses 22-24. J. K. Murray and Clara Lane 25-27. The Way of the Transgressor 29-2. Man to Man 3-5.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Shepard's Moving Pictures Feb. 21; large and pleased audiences. Howard Stock co. 22-27 opened in Oliver Twist to S. R. O. and very good business balance of engagement; very good co. Plays: Cumberland '61, Shadow of the Cross, A Kentucky Outlaw, A Stranger from a Strange Land, The Embassy Ball, The Octoroon, and Nevada. Garside, Condit and Mack 29-5.——ITEM: Manager Sayre has had new entrances and exits placed on each floor of auditorium and larger fire escapes, making this theatre a model one for emptying in case of fire.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Corse Payton Stock co. Feb. 22-27; large houses. Plays: Michael Strogoff, The Lost Paradise, Denise, Thelma, Drifted Apart, The Two Colonels, An American King, The Child Stealer, The Irish Corporal, Over the Hills to the Poorhouse, The Long Strike. Dot Karroll co. 29-5. Plays: A Night in Chinatown, The Kidnappers, The Real Lord Lennox, My Lady Nell, Resurrection, Nevada, The Lion and the Mouse, The Fatal Likeness, Cinderella.——ACADEMY OF MUSIC (Richard F. Murphy, mgr.): Harry Bryant's Burlesquers 22-24; fair houses. The Parish Priest 25-27. Man to Man 29-2.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Sky Farm Feb. 17; fair house; pleased. Mildred Holland in The Triumph of an Empress 19; large audience; brilliant performance. Robert Emmet 24; large and enthusiastic audience. Edward Harrigan in Old Lavender 26. A Texas Steer 27. Virginia Harned 29. The Fays in vaudeville 1-5. Julia Marlowe 7. Harcourt Comedy co. 8-12. Dockstader's Minstrels 14. Marie Cahill in Nancy Brown 15. John Drew 19.——ITEM: A delegation from the A. O. H. called on Robert Conness after the performance of Robert Emmet 24.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): De Wolf Hopper in Mr. Pickwick Feb. 19; good house; pleasing performance. Herrmann 22; satisfactory business; interesting performance. Under Southern Skies 24; fair house. Virginia Harned 25; large house; pleased. The Earl of Pawtucket 26, 27. Maude Adams 30. A Texas Steer 31. William Collier 1.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): Tess of the D'Urbervilles 22-27; poor business. J. K. Murray 29-3.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Howe's Moving Pictures Feb. 20; satisfactory business. Sky Farm 22; splendid performance; small houses. Under Southern Skies 23; fair attendance. A Texas Steer 26. McAuliffe's Stock co. 29-5.——THE EMPIRE (T. F. Murray, mgr.): Her Marriage Vow 22-24; fair co. In the Shadow of the Gallows 25-27. A Race for Life 29-2.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Archie Boyd in Joshua Whitcomb Feb. 20; fair business. Fenberg Stock co. 22, 23, 25-27. Plays: On the Stroke of Twelve, A Silver Dagger, Man of Mystery, Beware of Men, Tracy the Bandit, The Red Cross Nurse, A Sister's Revenge, A Woman's Honor, and A Young Heiress; well patronized. Charles Hawtrey 24; thoroughly appreciative audience.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Charles Hawtrey Feb. 22; fair house; satisfaction. Daniel Ryan in The Gilded Fool 23-27 to large and pleased audiences. Fenberg Stock co. 29-5. Champlin Stock co. 7-12. Sky Farm 16. Under Southern Skies 17. Texas Steer 21. Keystone Dramatic co. 22-26.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Daniel R. Ryan Feb. 22 pleased capacity. Sky Farm 23; performance good; good business. Girls Will Be Girls 26, 27. Marion Francis Stock co. 29-5 (except 2). Willie Collier 2. Bennett-Moulton Comedy co. 7-12.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Dot Karroll Feb. 22-27; big business; satisfaction. Plays: The Real Lord Lenox, My Lady Nell, Resurrection, Cinderella, Nevada, A Night in Chinatown, The Kidnappers.

FITCHBURG.—CUMINGS' THEATRE (John R. Oldfield, mgr.): Garside, Condit and Mack Stock co. Feb. 15-20; light business. A Social Whirl 22; deservedly small houses. Corse Payton Stock co. 29-5.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Joshua Whitcomb Feb. 19; good performance and business.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): The Drummer Boy of Shiloh (local) Feb. 11-13; S. R. O.; pleased.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): John L. Sullivan co. Feb. 18 pleased fair house. Amherst College Glee Club 14.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Great White Diamond 16; fair house. Adelaide Thurston in Polly Primrose 18; good house; excellent attraction. Weary Willie Walker 23. William H. Crane 26. Davidson Stock co. 29-5.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Myrkle-Harder Stock co. 12-25. Plays: The Silver Dagger, Alabama, The Angel of the Alley, Escaped from the Law, The Secret Dispatch, A Quaker Wedding, The Sleeping City, Little Miss Robinson Crusoe; excellent co.; good houses. Vaudeville 22-28.

GRAND RAPIDS.—POWERS (W. T. Ledeboer, mgr.): Bertha Galland Feb. 19 to fair business. Ethel Barrymore 20; owing to wreck delayed and performance given following (Sunday) evening to fair sized audience. Adelaide Thurston in Polly Primrose 21, 22; fair audiences; performances fair. William H. Crane 24.——MAJESTIC (L. Delemarter, mgr.): Superba 18-20. Vaudeville 21-24.——GRAND (O. Stair, mgr.): Ranch King 18-20; fair business. The Minister's Daughters 21-24; fair business. Wedded and Parted 26-28.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Grace Hayward co. Feb. 12 pleased good audience. Davidson Stock co. 15-20 closed fairly successful week. Plays: Secret Dispatch, Parson Jim, and Westerner. William H. Crane in The Spenders 22; good co.; business dull; bookish play. The Sign of the Four 24. Adelaide Thurston in Polly Primrose 26. Field's Minstrels 29.——ITEM: Fine asbestos curtain installed in Academy; outside stands for balcony; no expense spared for safety of patrons.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): The Great White Diamond thrilled topheavy house Feb. 16. Adelaide Thurston in Polly Primrose 19; delightful presentation to large and very enthusiastic audience. Weary Willie Walker 24; fair business. William H. Crane 25. The Minister's Daughter 26. Bertha Galland 29. Buster Brown 7.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Adelaide Thurston in Polly Primrose Feb. 17; enthusiastic house; receipts $361; deep snow held special which would have brought seventy-five people from Lake City and Jennings. Over Niagara Falls 19 canceled. The French Spy 26 canceled. A Happy Tramp 7. Trixie Monroe 17 canceled. Alphonse and Gaston 21. Gorton's Minstrels 25.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Hanlon's Superba Feb. 16 pleased good business. Adelaide Thurston in Polly Primrose 20; big business; appreciated. William H. Crane in The Spenders 23; excellent co. and business. Stetson's U. T. C. 5. Buster Brown 10. Alphonse and Gaston 12.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Hoity Toity Feb. 10; excellent performance to S. R. O. French Spy 27. A Happy Tramp and Head Waiters 1.——ITEM: A Methodist preacher of this city who tried to stop the school teachers from witnessing Hoity Toity failed very badly in his mission.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Kennedy Players Feb. 15-20 in Cheek, Midnight Express, Two Jolly Tramps, Sapho, Grit, the Newsboy, and Escaped from Sing Sing; co. and houses good. Elks' Minstrels (local) 22; delighted packed house. Weary Willie Walker 25. Hunt's Stock co. 29-5.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Under Southern Skies Feb. 12 pleased fair house. Patience (local) 15, 16; well sung; good houses. Hoity Toity 18; good show to good house. Watson's Orientals 19, 20; fair show to small houses. German Theatre co. 24. Sam T. Jack's 27. Howe's Pictures 28. S. Miller Kent 1.

YPSILANTI.—OPERA HOUSE (Frank E. Case, mgr.): Hunt Stock co. Feb. 8; highly pleased moderate houses. Watson's Oriental Burlesquers 18. The Village Grocer 20. A Happy Tramp 26 failed to appear. German Theatre co. of Cleveland in Helmoth 25.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Howe's Moving Pictures Feb. 20, 21; large houses; satisfaction. Sam T. Jack's Burlesque co. 22; fairly pleased house. Adelaide Thurston 24. The Heart of Maryland 25. Field's Minstrels 26. Weary Willie Walker 27.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Eisler, mgr.): Watson's Orientals Feb. 16 pleased fair business. Ross Crane 18; large house; pleased. Hunt Stock co. 22-27. The Byrons 4. Stetson's U. T. C. 7. For Hearth and Home 11. Tuxedo Stock co. 14-19. Monte Cristo 23. Eben Holden 28.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Hoity Toity Feb. 17 greatly pleased full house. Great White Diamond 19 satisfied fair audience. Temple Quartette 24; house sold out solid. Sam T. Jack's Burlesque co. 26. Davidson Stock co. 29-5.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Hanlon's Superba Feb. 17; highly delighted S. R. O. William H. Crane in The Spenders 20 pleased good house. Walter Edwards as Sherlock Holmes in The Sign of the Four 23; fair house; satisfactory.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Crawford-Green Concert co. Feb. 22. Howe's Moving Pictures 7.——ITEM: Jake Simon, of Too Proud to Beg co., is visiting his family this week, while the co. is laying off in St. Louis.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Mikado (local) Feb. 11; splendid house; good performance. Davidson's Stock co. 22-27 opened to S. R. O. in The Secret Service, and Parson Jim. U. T. C. 29.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Hoity Toity Feb. 20 pleased good house; good co. Watson's Oriental Burlesquers 22; fair co. and house. Field's Minstrels 25. The Kosak Wonder 29-19.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Adelaide Thurston in Polly Primrose 16; first class performance to fair house. Katzenjammer Kids 23 failed to appear. Gorton's Minstrels 21.

OWOSSO.—OPERA HOUSE (Don T. Guinian, mgr.): House opened Feb. 18, 19 with For Her Children's Sake. Weary Willie Walker 22 to capacity; pleased. Tuxedo Stock co. 7-9.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Entertainment (local) Feb. 14; packed house. Boston Temple Quartette 19; full house; good concert. C. W. Green (lecture) 28.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Willis Stock co. Feb. 22-24 opened in Roanoke to good house; every indication of good business. Gertrude Coghlan 26.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Hoity Toity Feb. 19; good business; well received. Sam T. Jack's Own Burlesque co. 26. Howe's Moving Pictures 29. Alphonse and Gaston 10.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Adelaide Thurston in Polly Primrose Feb. 15; excellent co. to fair business. Gorton's Minstrels 17. On the Frontier 26.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): Minstrel performance (local) Feb. 22; S. R. O.; excellent performance.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): Monte Cristo Feb. 21 pleased good business. Adelaide Thurston 25. Myrkle-Harder co. 28-6.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Kennedy Players Feb. 22-27. Stetson's U. T. C. 15.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Willis Stock co. Feb. 25-27. David Harum 3.

MINNESOTA.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, mgr.): The Prince of Pilsen Feb. 12; one of largest houses in history of house; co. and scenery excellent. The Cavalier 16; poor house; co. fine. Peck's Bad Boy 13 canceled. David Harum 17; good house; co. fine. Midnight Express 22; small house; co. poor. Ole Olson 26. Marie Wainwright 29. Hottest Coon in Dixie 1. Royal Slave 4. Are You a Mason 10. Side Tracked 11. U. T. C. 16. The Fatal Wedding 17. William Owen 18. Peck's Bad Boy 19. Paul Gilmore 21.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgr.): Brinton Entertainment co. Feb. 16, 17; good satisfaction; fair business. David Harum 18; excellent co.; good business. Beggar Prince Opera co. in Pirates of Penzance 20; pleased audience; fair business. A Break for Liberty 12. Fatal Wedding 15.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): North Brothers' Dramatic co. Feb. 15-20 to very satisfactory business. Plays: The Hand of Man, The Little Princess, In Greater New York, Driven from Home, A Struggle for Gold, and Utah. David Harum 22. Marie Wainwright 25.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gege, mgr.): David Harum Feb. 16 to packed house; splendid performance; co. well balanced. Marie Wainwright 1. Winninger Brothers 3-7. Paul Gilmore 19. In a Woman's Power 26.

CROOKSTON.—THEATRE: Marie Wainwright in Twelfth Night Feb. 16; crowded house; good co. Band Concert (local). Maud Ulmer Jones, soloist, 19; crowded house. Warner Comedy co. 22-27.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): The Burglar Feb. 26. Happy Hooligan 4. William Owen 8. Columbian Male Quartette 12. Side Tracked 15. Empire Stock co. 24-26.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): Heavon Sisters Feb. 24. Midnight Express 26.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Erik of Sweden Feb. 17; fair business. The Fatal Wedding 3.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Runaways Feb. 15; fine co. and play to topheavy house. Maloney's Wedding 19 canceled. Nat Goodwin in The Gilded Fool 22. The Chaperons 25. Lewis Morrison 29. Grau Opera co. 1. Parish Priest 2. A Little Outcast 3. The Four Cohans in Running for Office 4. Wizard of Oz 5. Black Patti (return) 14. Katherine Kidder 19. Lost River 29. Andrew Robson 30.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): Sadie Martinot in His Excellency the Governor Feb. 16; small business; not pleased. Otto Krause 18-20 in Idaho, Because She Loved Him So, 'Way Down East, and The Silver Dagger to fair houses. In Louisiana 23. The Chaperons 26. Lewis Morrison 27. Four Cohans 29. Harry Beresford 1. The Parish Priest 3. The Little Outcast 4.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Otto H. Krause's Own co. Feb. 15-17 in The Sleeping City, Down on the Farm, and The Silver Dagger; splendid co.; well filled house; pleased. In Louisiana 19 pleased capacity; good co. McDonald Stock co. 22-27.

NATCHEZ.—BAKER-GRAND (Clark and Gardener, mgrs.): King Dodo Feb. 9; excellent co. to capacity. The Runaways 13; excellent co.; S. R. O. Sadie Martinot 15; good co.; good business. The Chaperons 27. The Parish Priest 1. Four Cohans 4. Zig-Zag Alley 5. Wizard of Oz 7.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, mgr.): McDonald Stock co. Feb. 8-14; poor co. and business. In Louisiana 18. Around the World in Eighty Minutes 19. Dixie Minstrels (local) 25.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): The Little Homestead Feb. 12; small house. Ida C. Ward in The Bat 18; fine house. Rose Coghlan 25.

MERIDIAN.—GRANT OPERA HOUSE (L. Rothenberg, mgr.): Haverly's Minstrels Feb. 16; fair house. Four Cohans 20; S. R. O. Harry Beresford 2. Parish Priest 3. Grau Opera co. 4.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): Little Homestead Feb. 10; poor co. to fair business. Sadie Martinot 17. Lewis Morrison 1.

COLUMBUS.—OPERA HOUSE (T. J. Locke, Jr., mgr.): Ten Nights in a Bar Room Feb. 8; poor co.; fair house. A Life's Mistake 26.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): Mrs. Langtry Feb. 18 to large and appreciative audience. Silver Slipper 19; excellent co.; capacity. The Isle of Spice 20 filled house. The Cavalier 24. David Harum 26. The Jeffersons 27. Mrs. Fiske in Mary of Magdala 29. Mary Mannering 2. Walker Whiteside 5. Isabel Irving 7. Hoity Toity 11. When Knighthood Was in Flower 12.——LYCEUM THEATRE (C. U. Philley, mgr.): A Convict's Daughter 14, 15, to good business. Yon Yonson 16, 17, to good business; good performance. Hearts of Oak 18-20 to good business; good co. and performance. Punkin Husker 21. Irwin's Burlesquers 22-24. For Her Children's Sake 25-27.——LYRIC THEATRE (E. P. Churchill, mgr.): A Boy of the Streets 18-20 to good business. Too Rich to Marry 21; large business. Kingsley-Russell co. 22-27.

SPRINGFIELD.—BALDWIN THEATRE (George F. Ollendorff, mgr.): Quincy Adams Sawyer Feb. 15; house good; performance excellent. Katherine Ridgway's Concert co. 17; audience pleased. Just Struck Town 18; fair house. The Jeffersons in The Rivals 20; business good; audience pleased. Isabel Irving in The Crisis 22. Pickings from Puck 23. Barlow's Minstrels 24. His Nibs the Baron 27. Murry Comedy co. 29-5. When Knighthood Was in Flower 7. Walker Whiteside 9. Si Plunkard 10. 'Way Down East 11. Prince of Pilsen 12.——ITEM: Joe Dubbs, who has been stage manager at the Baldwin for the past thirty years, will take his leave April 1 for St. Louis, acting in same capacity for Manager Ollendorff, who will take charge of the Odeon Theatre there.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees): Murry Comedy co. Feb. 14-20 in War of Wealth, Her First Born, Pike County Folks, Brought to Justice, In California, Forgiven, Two Friends, The Black Flag; fair business and co. Pickings from Puck 21, 22; good houses; pleased. Isabel Irving in The Crisis 23. Barlow's Minstrels 25. Gideon's Georgia Camp Meeting 27. The Punkin Husker 28. Morey Stock co. 1-5. John Griffith 7. Walker Whiteside 8. When Knighthood was in Flower 9. 'Way Down East 10. Si Plunkard 12. Lost River 13. Sweet Clover 14.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, mgr.): Murray Comedy co. Feb. 8-12; fair co. and business. Sweet Clover 13 pleased fair house. Quincy Adams Sawyer 16; excellent performance; good house. A Messenger Boy 17; poor co.; light business. The Jeffersons in The Rivals 19; fine co.; good business. Just Struck Town 20 pleased good house. Barlow's Minstrels 22; poor show; good house. Isabel Irving in The Crisis 24. The Punkin Husker 26. Papa's Boy 29. John Griffith 3. When Knighthood Was in Flower 8.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): A Wise Woman Feb. 17; co. and business not very good; weather bad. Alman Barrett Opera co. 23 pleased good house. Coon Hollow 25. David Harum 27. Power Behind the Throne 29. Quincy Adams Sawyer 4. Old Arkansas 7. Merchant of Venice 10. Ten Nights in a Bar Room 15. Lulu Tyler Gates co. 16. Uncle Si Haskins 18. Woman Against Woman 21. Breezy Time 28. Minister's Daughter April 1.

NEVADA.—MOORE'S THEATRE (E. H. Stettmund, mgr.): Gideon's Georgia Camp Meeting Feb. 16; fair performance and business. Quincy Adams Sawyer 18; good business; excellent co. Mendelssohn Quartette 20; full house; good concert. The Jeffersons 22. The Messenger Boy 24. John Griffith 1. Dr. Jekyll and Mr. Hyde 2. J. C. Lewis 8. Walker Whiteside 10. Morey Stock co. 14-19.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Mendelssohn's Quartette Feb. 17 to capacity. Uncle Josh Spruceby, matinee and evening, 22 pleased to extent of $215. John Griffith in Macbeth 24. Blind Boone 1. Quincy Adams Sawyer 5. Joseph De Grasse in The Merchant of Venice 8.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Josh Spruceby Feb. 20 pleased good business. The Rivals 24. The Power Behind the Throne 27. Quincy Adams Sawyer 2, 3. Del Goled 4. Old Arkansas 5. Bohemler Burl 7. Merchant of Venice 9. Martin's Ten Nights in a Bar Room 11.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Quincy Adams Sawyer Feb. 13; S. R. O.; good performance. North Brothers 15-20; fair business; good co. The Telephone Girl 22. Gideon's Georgia Camp Meeting 26. Rental 29. John Griffith 5.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Weary Willie Walker Feb. 15 to light business; good co. Gideon's Georgia Camp Meeting 17 pleased good business. Just Struck Town 22. Girl from Chili 23 canceled. John Griffith in Macbeth 4. Si Plunkard 9. Irvin French co. 14-16.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, mgr.): Quincy Adams Sawyer Feb. 18; good co. and business. The Jeffersons in The Rivals 19; fine production; very small house. Barlow Minstrels 21; fair co.; S. R. O. Gideon Georgia Camp Meeting 28. Messenger Boy 29. John Griffith 5.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Isle of Spice Feb. 17; good business. Yon Yonson 20; good business. Romance of Coon Hollow 27. Si Plunkard 29. Warde and James 1. When Knighthood Was in Flower 2. Happy Hooligan 5.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): The Telephone Girl Feb. 20 pleased fair house. John Griffith in Macbeth 23; excellent performance; good business. Salisbury Orchestra 2. 'Way Down East 12.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, mgrs.): Uncle Josh Spruceby Feb. 18; co. and audience fair. Quincy Adams Sawyer 24. Katherine Willard in The Power Behind the Throne 26.

MARSHALL.—OPERA HOUSE (William Striker, mgr.): Barlow's Minstrels Feb. 8 pleased good house; excellent orchestra. Mahara's Minstrels 16; fair show; poor house. Katherine Willard in The Power Behind the Throne 22.

LOUISIANA.—PARKS' THEATRE (Druey Parks, mgr.): A Romance of Coon Hollow Feb. 26. Who, What, When Minstrels 29 canceled. A Hot Old Time 2. His Nibs the Baron 5. Quincy Adams Sawyer 7.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Quincy Adams Sawyer Feb. 19; splendid co.; largest house this season. Who, What, When Minstrels 22 canceled. Band Concert (local) 26.

CLINTON.—BIXMAN'S NEW THEATRE (W. P. Jarvis, mgr.): Barlow's Minstrels Feb. 12; good co. and business. Quincy Adams Sawyer 20; excellent co. John Griffith 29. Si Plunkard 5.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Quincy Adams Sawyer Feb. 26. Circus Day 5. Old Arkansaw 9.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. H., mgr.): Romance of Coon Hollow Feb. 24. Uncle Josh Spruceby 27. Quincy Adams Sawyer 1.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Florence Roberts Feb. 14-17 to capacity at every performance; closing in Peggy Thrift, the Country Girl. Fatal Wedding 19, 20 to poor business. Are You a Mason 21-24. Erik of Sweden 25. Alberta Gallatin 26, 27. Paul Gilmore 28, 29. Eternal City 1, 2.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Fatal Wedding Feb. 16; fair co.; good house. Daniel Sully in The Chief Justice 21 delighted large audience. Alberta Gallatin in Ghosts 23. Paul Gilmore in The Mummy and the Humming Bird 26.

HELENA.—THEATRE (F. Wagertz, mgr.): Daniel Sully in Parish Priest Feb. 15; good houses. Florence Roberts 16 canceled, owing to illness of Miss Roberts. Happy Hooligan 19 to good house. Cecilia Shay Opera co. 20 to good house.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Fatal Wedding Feb. 18; $700 house; pleased gallery; fair co.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Peck's Bad Boy Feb. 19, 20; good business; pleased. The Pride of Jennico 22; good co.; good business. The Millionaire Tramp 26, 27. Mrs. Fiske 1. The Flints (hypnotists) 3-5. Isabel Irving 9. Nat C. Goodwin 10. Ole Olson 11, 12. Happy Hooligan 15.——AUDITORIUM (E. C. Renick, mgr.): Hagenbeck's Animal Show 22-27; large and well entertained audience opening night.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Reno Novelty co. Feb. 16 pleased fair business. The Pride of Jennico 19; excellent co.; fair house. Side Tracked 7. Ole Olson 14. Marie Wainwright 16.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): A Hot Old Time Feb. 16; good attraction and fair business. Charles B. Hanford in The Merchant of Venice 17; good house; well pleased. For Mother's Sake 23. Pride of Jennico 26. Sun's Minstrels 5.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Pumpkin Husker Feb. 16; fair co. and house. Peck's Bad Boy 22. A Millionaire Tramp 25. Sidetracked 1. King Perkins co. 4. Mahara's Minstrels 19. Marie Wainwright 22.

CENTRAL CITY.—GRAND (H. E. Glatfelter, mgr.): Columbia Opera co. in Dorothy Feb. 19; good house; performance just ordinary. Sidetracked 23. Peck's Bad Boy 26. Sanford Dodge in Taming of the Shrew 1. Sun's Minstrels 8.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Charles Hanford in Richard III Feb. 16; excellent performance; crowded house. Columbia Opera co. 20; fair performance; poor house.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Clagett, mgr.): Peck's Bad Boy Feb. 18; fair performance to light house. Ten Nights in a Bar Room 23. A Devil's Lane 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): A Hot Old Time Feb. 15; good house and performance. Charles B. Hanford in Richard III 18; large house; fine production.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Weeks Concert co. Feb. 22; co. good; big house.

YORK.—AUDITORIUM (Joe Brown, mgr.): Peck's Bad Boy Feb. 23. Sanford Dodge 29.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): Sun's American Minstrels Feb. 14, 15; good business; fine performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Kathlyn Brayham Feb. 22-27 opened in The Village Grocer to large houses. Other plays: Lena, The Bar Maid, Mistress of the Castle, In Cruel Russia, The Mail Boy, The Last of Her Tribe. Shepard's Moving Pictures 28-1.——PARK THEATRE (John Stiles, mgr.): Paul Revere 18-20 drew well; pleased. Looping the Loop 22-24 to fair business. The Darkest Hour 25-27. Charles K. Champlin 29-5.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Charles Hawtrey in Saucy Sally Feb. 18; medium house; poor piece. Harcourt Comedy co. opened 22-27 to good business. Plays: Ivan the Serf, Man's Enemy, Wicked London, Reaping the Whirlwind, New York After Dark, Sunny Tennessee, Younger Brothers, The Gunner's Mate, Love and Money, North Carolina Folks. The Dictator 25. Looping the Loop 29.

NASHUA.—THEATRE (A. H. Davis, mgr.): Roe Stock co. opened Feb. [illegible] good receipts; pleasing performances. [illegible] Keeper, treasurer of Roe Stock co., [illegible] Newark, N. J., 23 on account of [illegible]

BERLIN.—CLEMENT [illegible] (J. E. Tolman, mgr.): Canadian [illegible] 17; good performance; small business. [illegible] U. T. C. 17.

DOVER.—CITY OPERA [illegible] M. Corson, mgr.; Charles [illegible] magician, 1.

CONCORD.—WHITE'S [illegible] White, mgr.): Looping the [illegible] (local) 1-5.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE [illegible] mgr.; Grant S. Riggs, bus. mgr.): [illegible] big business Feb. 18-20; co. excellent. [illegible] of New York opened to S. R. O. 22-24; [illegible] An Orphan's Prayer 25-27. An Heiress to Millions 29-2.

THOMAS J. McALEER.

BRIDGETON.—CRITERION THEATRE (Ed. R. Moore, mgr.): J. K. Hackett in The Crown Prince Feb. 23; crowded house at advance prices; production very fine; audience well pleased. The Burglar 27. The Sign of the Cross 8. The Fatal Wedding 11.

ED H. GRAVES.

TRENTON.—STATE STREET THEATRE (J. C. Mishler, mgr.): Little Outcast Feb. 18-20; fair business. Governor's Son 22; performance excellent. The County Fair failed to catch on 23, 24. Nellie McHenry 29-2. Lighthouse by the Sea 3-5. An Orphan's Prayer 7-9. Sis Hopkins 10, 11. Sign of the Cross 12.——TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Earl Burgess Comedy co. 17-20; rather light business. Plays: The Lady from Laramie, Daughter of the South, Princess of Patches, To Be Buried at Dawn, Wedding Bells, Little Detective, Boy from London, and Nobody's Claim. A Bunch of Keys 29. Frank Daaniels 1. Andrew Mack 2. William Faversham 4. The Moonshiner's Daughter 5. Jefferson De Angelis 7. Winchester 8. Earl of Pawtucket 9. The Medal and the Maid 12.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Harry Leighton in Othello Feb. 20; very creditable performance to large audience. Henry Miller in Man Proposes 22; excellent play and co. Holden Brothers co. 23, 24; fair attraction and business. Wrong Mr. Wright 25. What Happened to Jones 26. James K. Hackett 27. Francis Carpenter co. 7-12.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntley-Moore Stock co. presented Divorced 22-24; fair sized audiences. Exiled to Siberia 25-27. Drifted Apart and Arabian Nights 29-2. Frou Frou 3-5.——STEEPLECHASE PIER (Giles Clement, mgr.): English Imperial Opera co. (indefinite) presented Said Pasha 20-27; co. and business fair. Mikado 29-5.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shrotridge, mgr.): Aubrey Stock co. Feb. 15-20. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, The Fire Patrol, Lost in New York, We 'Uns of Tennessee, For Love of a Woman, Deacon Brodie, Money Mad, A Kentucky Romance, A Child of Fortune; business fair; co. ordinary. The Gates of Justice 22; good business; co. poor. Guy's Minstrels 2. Because She Loved 5. Thelma (return) 8. Emmetts Comedy co. 10-12. Village Postmaster 17. Clara Turner 21-26.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Bennett-Moulton co. opened Feb. 22-27 to capacity. Plays: The Outcasts, A Daughter of the People, The Lyndon Bank Robbery, The Belle of Virginia, Shipwrecked, The Strike at Murdock Mills, The Working Girl, 'Way Out Yonder. Wallace Bruce Amsbury and Wagner Ladies' Quartette 2. Washburn's Minstrels 12.

PATERSON.—OPERA HOUSE (John J. Goetchins, mgr.): Frankie Carpenter co. Feb. 22-27 in Shelter Bay, A Romance of Vermont, An American Princess, The Garrison Girl, Pawn Ticket 210, The Fairies' Well, Poverty Corners, and Foxy Teddie; business good; co. pleased. Baldwins 29-5.

ELIZABETH.—LYCEUM THEATRE E. Elroy, mgr.): An Orphan's Prayer Feb. 22-24 opened to immense business; owing to illness of Miss De Coursey no performance was given 23. The Moonshiner's Daughter 25-27. Martin's U. T. C. 29-2. An Heiress to Millions 3-5.

WASHINGTON.—OPERA HOUSE (Robert Pelly, mgr.): Maynard Stock co. Feb. 18-20. Plays: The Two Orphans, Two Fools Met, East Lynne; audience well pleased. Jack Sheppard 24.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Junior Order (local) Feb. 24; crowded house. Alerts Minstrels (local) 26. Bennett-Moulton co. 29-5. The Burglar 10.

ASBURY PARK.—PARK OPERA HOUSE (H. Garrett, acting mgr.): Side Tracked Feb. 18; specialties poor; house poor. The Burglar 2.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Jack Shepard Feb. 23; good performance; fair business. The Power of the Cross 27. The Burglar 4.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): In Convict Stripes Feb. 18; fair co.; medium house.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Richard Carle in The Tenderfoot created an excellent impression before a good sized house Feb. 17. The music play is replete with activity, catchy music and bright gags. Parsifal 26, 27. Mrs. Leslie Carter 29-1. William Faversham 2.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Moonshiner's Daughter drew fairly 18-20. To Die at Dawn, with Elsie Creacy featured, attracted mediocre attendance 22-24. American Vitagraph to large house 21. New York Day by Day 25-27. The Vitagraph 28. Zasell and Vernon's Comedians 29-2. Wedded But No Wife 3-5.——BASTABLE THEATRE (H. A. Hurtig, mgr.): For His Brother's Crime, with Montgomery Irving, a strong man, in the leading role, drew well and pleased 18-20. Harry Clay Blaney in Across the Pacific to large audiences 22-24. The Beauty Doctor 25-27. Shadows of a Great City 29-2. The Fortune Teller 3-5.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The musical turn of the Alexander Brothers and the pretty dance by Gertie De Milt were features of McFadden's Row of Flats which played to capacity Feb. 15, 16. Along the Kennebec to fair house 17. Cuba (benefit of local Y. M. C. A.) drew S. R. O. 18, 19. Robert Emmet delighted two capacity houses 20. Robert Conness and Angela Russell scored. Himmelein's Ideals 22-27 opened to big house and continued to good business. Plays: The Great Devereaux Case, The Black Flag, The Forbidden Marriage, Eagle's Nest, Hearts of the Blue Ridge, The Sultan's Daughter, Northern Lights, Back among the Old Folks, Canny's Cross Roads, Hearts Adrift 29. Terry McGovern 2. The Governor's Son 3. Dockstader's Minstrels 4. The Village Postmaster 5. Phelan Stock co. 7-12. West's Minstrels 14. Marie Cahill 15.

GEORGE C. MOON.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The Beauty Doctor attracted deservedly large audiences Feb. 22-24, and it proved one of brightest and most amusing farce comedies presented here this season. Across the Pacific 25-27 to good houses. The Fortune Teller 29-2. Shadows of a Great City 3-5.——BAKER THEATRE (John E. Boyle, mgr.): The Moving Picture Exhibition packed house 21. New York Day by Day 22-24 pleased fine attendance. To Die at Dawn was met by good houses 25-27. Wedded, Yet No Wife, 29-2. Lasell-Vernon's Comedians 3-5.——LYCEUM THEATRE (M. E. Wolff, mgr.): Madame Schumann-Heinke Song Recital to snug house 24. William Faversham 27; fine audience. Elks' Minstrels 29. Mrs. Leslie Carter in Du Barry 2-4.

J. W. CARRUTHERS.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Clara Turner Feb. 17-19 in The Tide of Life, Why Men Tempt Women, A Soldier in Petticoats, A Little Vagrant, The Price of Sin, The Sapphire; good business. When Johnny Comes Marching Home 20; capacity. Chester De Vonde 22-27 in Doomed, Ten Ton Door, The Old Willow Farm, The Bond of Honor, The Great Russian Plain, The Bleeding Sapphire, A Drop of Poison, The Fatal Kiss, Jack's Best Girl, Beneath the Tiger's Claw; capacity business; excellent co. The Sign of the Cross 29. William Faversham 1. Phelan Stock co. 2-5.——AUDITORIUM (E. H. Colburn, mgr.): C. A. Barbour 29.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Why Girls Leave Home Feb. 11-13; S. R. O. business twice a day. Child Slaves of New York 15-17 interested large and enthusiastic audience. McFadden's Row of Flats 18-20; large and pleased audiences. Charley Grapewin and Anna Chance in The Awakening of Mr. Pipp 22; S. R. O.; prospect bright for same throughout week. Dare Devil Dorothy 25-27. Boston Symphony Concert 29. Hearts Adrift 1, 2. Dockstader's Minstrels 3. Governor's Son 4, 5.

CHARLES N. PHELPS.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Parsifal Feb. 19; good business; general satisfaction. Kelcey-Shannon in Sherlock Holmes 20; delightful performance to large and appreciative audience. Bennett-Moulton co. 22-27 opened to S. R. O. in A Daughter of the People; co. and specialties good. Other plays: Belle of Virginia, Outcasts of Society, Lyndon Bank Robbery, Shipwrecked, Struggle for Life, By the King's Command, In the Sultan's Palace, The Working Girl. [illegible] The Governor's Son 2. As You Like It 4. A Ragged Hero 5. The Village Postmaster [illegible]——KASSON OPERA HOUSE (Robert Baird, mgr.): Edward Harrigan in Old Lavender 24 pleased good audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA

HOUSE (E. B. Sweet, mgr.): Parsifal Feb. 18 in dramatic form; good co.; not very successful; fair attendance. To Die at Dawn 19; drew lightly and proved sensational; fair co. Candida 20 canceled. Bennett-Moulton co. 22-27 opened in Outcasts of Society, followed by A Daughter of the People. By the King's Command. The Belle of Virginia first half of week; pleasing co.; good specialties; very large audiences. William Faversham 23; excellent performance; good house. Andrew Mack 29. Mildred Holland 1. Edward Harrigan 2. Lew Dockstader's Minstrels (return) 5. Himmelein's Ideals 7-12. Julia Marlowe 8.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Parsifal Feb. 20; excellent production; audience large and appreciative. Why Girls Leave Home 23; good performance and co. Himmelein's Ideals 29-6. West's Minstrels 11. Indoor Circus 12. New York Day by Day 17. When Johnny Comes Marching Home 24.——ITEM: Owing to the skipping out of Harry La Reese, manager of the Rhe Lorraine co., 18, the company disbanded here, and of the thirteen members left behind, all except two have been sent money with which to pay their hotel bills and reach their homes.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Jere McAuliffe co. Feb. 17-20; business good; best repertoire co. ever seen here. Plays: Shaun O'Brien, A Runaway Match, Between Love and Duty, The Belle of Richmond. William Faversham 24. Hadley's Picture co. 27. Shubert Club Concert 29. Virginia Harned 1. William Bonelli 2. An English Duke 4. Julia Marlowe 10. West's Minstrels 12.——ITEM: The Empire management has taken ample measures to protect its patrons from fire, and a new fire boat iron escape has been erected on the building, and other expensive improvements and precautions are being made.

TROY.—RAND'S OPERA HOUSE (M. Rels, mgr.): Parsifal Feb. 22, 23, abbreviated and in dramatized form, pleased good houses. William Faversham 25. Mildred Holland 26, 27.——GRISWOLD OPERA HOUSE (M. Rels, mgr.): A Fatal Step 18-20 pleased and drew well; specialties and co. good. Driven from Home 22-24; good business. The Bowery After Dark 29-1. Dockstader's Minstrels 2.——LYCEUM THEATRE (R. H. Keller, mgr.): Along the Kennebec 18-20 pleased fine audiences. The Shadow of the Gallows 22-24; satisfactory business. Dare Devil Dorothy 25-27. Hearts Adrift 29-2.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Robert Emmet Feb. 18; excellent performance to good business. Myrtle-Harder co. 22-27 opened with My Jim to good business. Plays first half of week: Tide of Fortune, Caught in the Web, The Quaker Wedding, Little Alabama; good co. Mildred Holland 29. Edward Harrigan in Old Lavender 2. Why Women Love 3. Dare Devil Dorothy 4. Nell Burgess in The Off Hour 5. As You Like It 9.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): The Moonshiner's Daughter 24; satisfactory performance; fair business.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Culhane, Chase and Weston's Minstrels Feb. 12; good business; fair performance. Thomas Jefferson in Rip Van Winkle 13; good business; pleasing performance. Parsifal 17; good house; good performance. Robert Emmet 19; good co. and business. William Faversham 22; good house and performance. Village Parson 25. Human Hearts 27. Aubrey Stock co 29-5.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): Edward Harrigan in Old Lavender Feb. 11 pleased small audience. Tucker Home Co. Minstrels (local) 12; S. R. O.; good performance. Florence Burns Vaudeville co. 13 failed to appear. Simple Simon 18; satisfied poor house. Ten Nights in a Bar Room 20; fair audience; performance could have been improved upon. William Bonelli 29. New York Day by Day 2.

WARSAW.—NEW FARMAN THEATRE (D. M. Kauffman, mgr.): University of Buffalo Mandolin Club Feb. 11 pleased fair business. Uncle Josh Spruceby 16; fair co.; very light business; cold and stormy. Human Hearts 9. Little Burglar 16. Peck's Bad Boy 21.——ITEM: With the exception of one stormy night business at the New Farman Theatre has been very good ever since the house was opened.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Brooks' Chicago Marine Band Feb. 12; excellent performance; fair house. When Johnny Comes Marching Home 13; crowded house; mediocre performance. Indoor Circus 15. Young Tobe Hoxie 22; good house; excellent performance. The Convict's Daughter 29 canceled. Miss Bob White 9. Peck's Bad Boy 11. Two Little Waifs 14.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Aubrey Stock co. Feb. 15-20 to good business. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, We 'Uns of Tennessee, Dangers of Paris, Lost in New York, For Love of a Woman, The Deserted Wife. Whitney Opera co. 24 to large house, Why Girls Leave Home 25; fair business. Parsifal 29. New York Day by Day 1.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Thomas Jefferson in Rip Van Winkle Feb. 12; good performance to large houses. Robert Emmet 19; excellent production; S. R. O. Village Parson 22; fine performances to large houses. Bennett-Moulton co. 29-5.——CRYPTIC THEATRE (E. E. Hirsch, mgr.): Pads and Follies 20 amused fair house. Gibney and Walker's Sensation 27.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Frankie Carpenter co. closed very successful engagement Feb. 15-20; co. good; perfect satisfaction. Ed Harrigan in Old Lavender 22, matinee and evening; fair house; satisfaction. Robert Conness in Robert Emmet 23; fair house; perfect satisfaction; supporting co. excellent. Mildred Holland in The Triumph of an Empress 25.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Ten Nights in a Barroom Feb. 19; poor performance; light business.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; George Schremer, treas.): At Cripple Creek 1.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Simple Simon Feb. 18 failed to appear.

PERRY.—AUDITORIUM (Cole and Stantin, mgr.): Pauline (hypnotist) Feb. 24-26. Human Hearts 5.

LOWVILLE.—OPERA HOUSE (W. H. Eggleton, mgr.): England's Moving Pictures Circus Feb. 24.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Human Hearts 1.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Beauty Doctor Feb. 29.

NORTH CAROLINA.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): A Friend of the Family Feb. 20 to big house; performance great. The Knowles, hypnotists, 22-27; amused fair houses.——ITEM: Cowan Brothers have again secured the lease on the Academy of Music for the next five years, and the city authorities are now arranging for a new $5,000 heating plant to be installed therein. Also many improvements and repairs will be made, the same to be completed by Sept. 1, 1904.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Lyman Twins Feb. 16; good house; audience much pleased. Friend of the Family (return) 23. Peck's Bad Boy 2. Lily and the Prince 3.

GASTONIA.—OPERA HOUSE (Frost Torrence, mgr.): Hi Henry's Minstrels Feb. 15; good co. and business. Lyman Twins in At the Races 17; excellent co.; fair business.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): A Friend of the Family (return) Feb. 22 pleased large audience.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): In the Palace of the King 3.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Erik of Sweden Feb. 18 pleased light house. Marie Wainwright in Twelfth Night 19; good business; satisfactory performance. Rose Shay Opera co. unable to fill engagement 15, being snowbound en route from Winnipeg. Fatal Wedding 27. Are You a Mason 2. Ghosts 8. The Eternal City 9. Paul Gilmore 10.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Marie Wainwright in Twelfth Night Feb. 15; excellent co. and performance; good business. Rose Shay Opera co. 16; very poor co and performance. Erik of Sweden 22. Gentleman of France 25 canceled. Fatal Wedding 26. Man from Sweden 29. Are You a Mason 1.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Peck's Bad Boy Feb. 3; good co.; good house. Man from Sweden 12; poor co.; bad business. Virginia Drew Trescott 20 canceled. Happy Hooligan 27.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Knute Erickson in The Man from Sweden Feb. 22; co. pleased; fair business. Paul Gilmore 7. Stetson's U. T. C. April 22. Charles B. Hanford May 10.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Happy Hooligan Feb. 24. Alberta Gallatin in Ghosts 2.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Katzenjammer Kids Feb. 22; big matinee; good night house; much better than last season. Stetson's U. T. C. 27. Colonial Moving Pic-

(Continued on page 23.)

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 21.)

Howard's, Harry, Ponies—Keith's Bijou, Phila., 29-March 5.
Hughes and Hazelton—Odeon, Baltimore, 29-March 5.
Hughes, Mr. and Mrs. Gene—Holloway, London, 29-March 5, New Cross, London, 7-12.
Humbert—Keith's, Phila., 29-March 5.
Hume, Rose and Lewis—Temple, Detroit, 7-12.
Huntings, Four—Victoria, N. Y., 29-March 5.
Janis, Elsie—Shea's, Toronto, 29-March 5.
Jennings and Jewell—Empire, Vancouver, 29-March 5, Savoy 7-12.
Johnson and Douglas—Haymarket, Chicago, 29-March 5.
Johnson and Wells—Poli's, Waterbury, 29-March 5.
JOHNSTONS, MUSICAL—Monumental, Baltimore, Md., 29-March 5, Kernan's, Washington 7-12.
Jones and Sutton—Howard, Boston, 29-March 5.
Jones, Morris—Unique, Salt Lake, 29-March 5, Youngs and Sawyer, Ogden, Utah, 7-12.
Juggling Johnsons—Nouveau Cirque, Paris 1-31.
Kalmo, Chas. and Ada—Pastor's, N. Y., 29-March 5.
Kaufman Troupe—H. and S., N. Y., 29-March 5.
Keatons, Three—Keith's, Pawtucket, 29-March 5, Proctor's, Newark, 7-12.
Kelly and Kent—Cook's, Rochester, 29-March 5.
Kelly and Massey—Star, Walla Walla, 29-March 5, Edison, N. Yakima, 7-12.
Kelly, Claude—Cinecograph, Los Angeles, 29-March 5.
Kenna, Charles—Portland, Me., 29-March 5, Mechanics' Salem, 7-12.
Kenton, Dorothy—Proctor's, Albany, 29-March 5, Proctor's 5th Ave., N. Y., 7-12.
Keough and Ballard—Columbia, Cincinnati, 29-March 5, Park, Youngstown, 7-12.
Kitamura's Troupe—Victoria, N. Y., 29-March 5.
Klein and Clifton—Cook's, Rochester, 29-March 5.
Klein-Ott-Nickerson-Bros.—Avenue, Pittsburgh, 29-March 5, Proctor's 23d St., N. Y., 7-12.
La Belle Asetta—O. H., London, Can., 29-March 5.
La Belle Rose—A. and S., Boston, 29-March 5.
Larkins and Patterson—O. H., London, Can., 29-March 5.
La Moines, The—Empire, Hull, Eng., 29-March 5.
LaMonts, The—Jeffers, Saginaw, Mich., 29-March 5.
Latell, Ed.—Keith's, Phila., 29-March 5.
La Tour, Irene and Emma—Proctor's 125th St., N. Y., 7-12.
Latimore and Leigh—Muskegon, 29-March 5, Jackson, Mich., 7-12.
Latina—Keith's Bijou, Phila., 29-March 5.
Lavine and Leonard—Fulton St., Brooklyn, 29-March 5.
Lawrence, Al.—Haymarket, 29-March 5, Columbia, St. Louis, 7-12.
Le Clair, Wm. G.—Shea's, Toronto, 29-March 5, Shea's, Buffalo, 7-12.
Leipsig—Keith's, N. Y., 29-March 5.
Lee Knoreen Trio—Orpheum, Kansas City, 29-March 5.
Leonard Sisters—London O. H., London, Can., 29-March 5.
Leonge—Haymarket, Chicago, 29-March 5.
Le Roy and Clayton—Keith's, Providence, 29-March 5.
Lewis and Ryan—Victoria, N. Y., 29-March 5.
Linton and Lawrence Sisters—Fulton St., Brooklyn, 29-March 5.
Littlefield, C. W.—Keith's, Providence, 29-March 5, H. and S., N. Y., 7-12.
Littlefield, Marion—Keith's, Providence, 29-March 5.
Litchfield, Mr. and Mrs. Neil, Orpheum, Kansas City, 29-March 5.
Little and Pritzkow—Proctor's 23d St., N. Y., 29-March 5.
Long, Thos. H.—Gem, Missoula, Mont., 29-March 5.
Lloyd, Herbert—Moore's, Portland, 29-March 5, Orpheum, Brooklyn, 7-12.
Lukens, Four—Watson's, Brooklyn, 29-March 5, Empire, Cleveland, 7-12.
Lynch and Jewell—Keith's, Boston, 29-March 5.
Lynn, Welcher—O. H., Chicago, 29-March 5.
Maakwoods, The—Temple, Detroit, 29-March 5.
Mack and Elliott—Sheedy's, New Bedford, 29-March 5.
Mack, Eddie—Keith's, Boston, 29-March 5.
Mac and Mac—O. H., Haverhill, 29-March 5.
Majestic Musical Four—Empire, Hoboken, 29-March 5.
Manila Quartette—O. H., Chicago, 29-March 5.
Manning and Mills—Howard, Boston, 29-March 5.
Mantell and Lamb—Novelty, Salt Lake City, 29-March 5.
Marcel's Art Studies—Hamarket, Chicago, 7-12.
Marion and Pearl—Proctor's 23d St., N. Y., 29-March 5.
Marinellas, The—Lesman, Joliet, 29-March 5, Crystal, Milwaukee, 7-12.
Marlowe, Plunkett and Co.—Keith's, N. Y., 29-March 5, Keith's, Providence 7-12.
Marsh and Sartella—Olympic, Chicago, 29-March 5, Haymarket, Chicago, 7-12.
Martin and Ridgway—Pastor's, N. Y., 29-March 5.
Martini and Maximilian—Keith's, N. Y., 29-March 5, Keith's, Providence, 7-12.
Martinetti and Grossi—Keith's, Providence, 29-March 5, Keith's, Boston, 7-12.
Matthews and Harris—Duquesne, Pittsburgh, 29-March 5.
Marvellous Franks—H. and S., N. Y., 29-March 5.
Marvellous Merrills—H. and B., Brooklyn, 29-March 5.
Mascotte Comedy Four—29-March 5.
Mason-Keeler Co.—Orpheum, Omaha, 6-12.
Max Smith Duo—Howard, Boston, 29-March 5.
Mazus and Mazette—Orpheum, Omaha, 29-March 5.
Menifee, Johnstone and Co.—Haymarket, Chicago, 7-12.
Meredith, Jerome and Co.—O. H., Chicago, 29-March 5.
MURPHY, MR. AND MRS. MARK—Empire, Hoboken, 29-March 5.
McAvoy, Dick and Alice—Avenue, Pittsburgh, 29-March 5.
McCord, Lewis, and Co.—O. H., Indianapolis, 29-March 5, Cincinnati, 7-12.
McCue and Cahill—Keith's, Phila., 29-March 5.
McDonald and Huntington—Keith's, Phila., 29-March 5.
McKinley, Mabel—Orph., Brooklyn, 29-March 5.
McKinnon and Reed—Columbia, St. Louis, 29-March 5.
McMahon and Chappelle—Portland, Me., 29-March 5.
McNulty Sisters—Empire, Glasgow, 29-March 5.
McWatters, Tyson, Co.—Proctor's, Newark, 29-March 5.
Menifee, Johnstone, and Co.—Olympic, Chicago, 29-March 5.
Monroe, Mack and Lawrence—Poli's, New Haven, 29-March 5.
Moore, Tom—Hippodrome, Glasgow, 29-March 5.
Montre, Martha—O. H., Chicago, 29-March 5.
Moreland, Beatrice—Haymarket, Chicago, 29-March 5.
Morrissey and Cameron—Orph., Davenport, 29-March 5.
Morrissey and Proctor—Howard, Boston, 29-March 5.
Mortimer, Eloise—Pastor's, N. Y., 29-March 5.
Morton and Hunt—O. H., Chicago, 29-March 5.
Morton Family—Haymarket, Chicago, 29-March 5.
Morton, James J.—Victoria, N. Y., 29-March 5.
MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
Murphy and Francis—Keith's, Bijou, Phila., 29-March 5.
MURPHY AND WILLARD—Empire, Cleveland, 29-March 5.
Martha, Lillian LeRoy—Sheedy's, New Bedford, 29-March 5.
Musical Craigs—Lyceum, Boston, 29-March 5.
Musical Dales—Shea's, Buffalo, 29-March 5.
Musical Simpsons—Gaiety, Brooklyn, 29-March 5, Waldmann's, Newark, 7-12.
Nawn, Tom, and Co.—Avenue, Detroit, 29-March 5.
Newell and Niblo—Main St., Peoria, 29-March 5.
Newman, Minnie and Mae—Unique, Salt Lake City, 29-March 12.
New York Comedy Four—Waldmann's, Newark, 29-March 5.
New York Newsboys' Quartette—Keith's, Bijou, Phila., 29-March 5.
Nirvana—Orph., San Francisco, 28-March 12.
Nobrane—Keith's, Boston, 29-March 5.
Norman, Mary—Keith's, N. Y., 29-March 5, Keith's, Providence, 7-12.
Nosses, The—Avenue, Pittsburgh, 29-March 5.
Nowlan-Ellis Trio—O. H., Chicago, 29-March 5.
Nowlin, Dave—Mechanic, Salem, March 5-12.
O'Brien and Havel—H. and S., N. Y., 29-March 5.
O'Brien, Frank—Columbia, St. Louis, 29-March 5.
Otto Bros.—Keith's, Phila., 29-March 5.
Parker and Silvora—Star, Phila., 29-March 5.
Parker, Prof.—Keith's, N. Y., 29-March 5.
Passports, Dancing—Empire, Cleveland, 29-March 5.
Pelot—Keith's, Boston, 28-March 5, Keith's, Providence 7-12.
Penfold and Sheehan—Capitol, Rochester, 22-March 5.
Personia, Camille—Granman's, San Jose, 29-March 5, Lyceum, San Francisco, 7-12.
Peters, Phil and Nettie—Orph., Utica, 29-March 5, Circle, 7-12.
Pierce and Maiase—Shea's, Toronto, 29-March 5, Keith's, Boston, 7-12.
Poiriers, The—Cook's, Rochester, 29-March 5.
Prelle's Dogs—Avenue, Pittsburgh, 29-March 5.
Primrose, Geo., and Foley Boys—H. and B., Brooklyn 29-March 5.
Pucks, Two—Trent, Trenton, 29-March 5.
Quaker City Quartette—Temple, Detroit, 29-March 5.
Rackett and Hazard—Star, Bermondsey, Eng., 22-March 5.
Radford and Winchester—Empire, Glasgow, 29-March 5, Liverpool, Eng., 7-12.
Ramza and Arno—H. and B., Brooklyn, 29-March 5.
Ray, John and Emma—Orph., Omaha, 29-March 5.
Redding, Francesca—Haymarket, Chicago, 29-March 5.
Redmond, Rita—Orph., N. Y., 29-March 5.
Remington, Mayme, and Her Bungle Boo-loo Babies—Poli's, Bridgeport, 29-March 5, Poli's, New Haven, 7-12.
Reynard, Ed F.—Minneapolis, 29-March 5, Olympic, Chicago, 7-12.
Riccobono's Horses—Proctor's 23d St., N. Y., 29-March 5.
Rice and Cohen—Temple, Detroit, 29-March 5.
Rice Family—Poli's, Hartford, 29-March 5, Jacques', Waterbury, 7-12.
Richards and Montrose—Haymarket, Chicago, 29-March 5.
Richards, Three—Circle, N. Y., 29-March 5.
Rio Bros.—Empire, Hoboken, 29-March 5.
Roattino and Stevens—Orph., Omaha, 29-March 5.
Roberts, Four—People's, Seattle, Wash., 29-March 5.
Roberts, Great—O. H., London, Can., 29-March 5.
Robiach and Childress—Edison, Seattle, 29-March 5, Comique, Seattle, 7-12.
Roger Brothers—Keith's, N. Y., 29-March 5.
Rogers and Lavine—Metropolitan, Tampa, Fla., 8-March 5.
Rooney and Francis—Keith's, N. Y., 29-March 5.
Rosaire—Keith's Bijou, Phila., 29-March 5, Keith's, Phila., 7-12.
Rose, Julian—Victoria, N. Y., 29-March 5.
Russel and Dunbar—Star, Hamilton, Can., 29-March 5.
Russell, May—Arch St. Museum, Phila., 29-March 5.
Russell, Phil and Carrie—O. H., Chicago, 29-March 5.
RYAN, THOMAS J., AND RICHFIELD, MARY—H. and S., N. Y., 29-March 5, Keith's, Phila., 7-12.
Sabel, Josephine—Tivoli, London, March 7-12.
Sailor and Barberetto—H. and S., N. Y., 29-March 5.
Sanderson, Carl—Avenue, Pittsburgh, 29-March 5.
Saona—Columbia, St. Louis, 29-March 5.
Schott, Gertrude—O. H., Chicago, 29-March 5.
Scott, Carrie—Orph., Omaha, 29-March 5.
Seymour and Dupree—Tivoli, Leeds, 29-March 7.
Shaw, Allen J.—Pastor's, N. Y., 29-March 6.
Shaw, Lillian—Avenue, Pittsburgh, 29-March 5.
Shean, Al.—Poli's, New Haven, 29-March 5.
SHERMAN, DAN, AND MABEL DE FOREST—Grand, Indianapolis, 29-March 5.
Simon Children—Columbia, St. Louis, 29-March 5.
Sisters Howard—N. Y., Jan. 18—indefinite.
Smirl and Kessner—Mechanics', Salem, 29-March 5, Keith's, N. Y., 7-12.
Smith and Powell—Keith's, N. Y., 29-March 5.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., Los Angeles, 22-March 5, Orph., Omaha, 7-12.
Spadoni—Avenue, Pittsburgh, 29-March 5.
Spaun, Mr. and Mrs.—Arch St. Museum, Phila., 29-March 5.
Spissel Bros.—Sheedy's, New Bedford, 22-March 5.
Spital Bros.—Sheedy's, New Bedford, 29-March 5.
Staley and Birbeck—Victoria, N. Y., 29-March 5.
Stembler, Sallie—Avenue, Detroit, 29-March 5.
Stewart, Belle—Pastor's, N. Y., 29-March 6.
St. Ives, Flora—Coeur d'Alene, Spokane, 29-March 5.
Sullivan and Weston—H. and B., Brooklyn, 29-March 5.
Sully and Phelps—O. H., Chicago, 29-March 5.
Swan and Bambard—Fulton St., Brooklyn, 29-March 5.
Swedish Ladies' Quintette—Orph., San Francisco, 29-March 5.
Swickard, Mr. and Mrs.—Palace, Sunderland, 29-March 5, Euston, London, 7-12.
Talbot and Roberts—Columbia, Cincinnati, 29-March 5, Grand, Indianapolis, 7-12.
Tegge and Daniels—Haymarket, Chicago, 29-March 5.
Ten Brooke—Avenue, Pittsburgh, 29-March 5.
Terry and Lambert—Empire, Hackney, 29-March 5, Empire, Cardiff, 7-12.
Thatcher, Geo.—Avenue, Pittsburgh, 29-March 5.
Thayer, Joe—Haverhill, Mass., 29-March 5, Nashua, N. H., 7-12.
Theo-Jack Trio—Proctor's 23d St., N. Y., 29-March 5.
Thompson, John—Arch St. Museum, Phila., 29-March 5.
Thomson, Harry—Los Angeles, 29-March 5.
Thorne, Mr. and Mrs. Harry—Poli's, Waterbury, 29-March 5.
Thornton—Chase's, Washington, 29-March 5.
Three Troubadours—Proctor's 23d St., N. Y., 29-March 5.
Thropp, Clara—Orph., San Francisco, March 6-12.
Thurston, Howard—Chase's, Washington, March 7-12.
Tierney, J. T.—O. H., Indianapolis, March 7-12.
Tilley, Vesta—Orph., Brooklyn, 29-March 5.
Toledo and Price—Howard, Boston, 29-March 5.
Tomkins, William—Proctor's 23d St., N. Y., 29-March 5.
Toohey, Pat—Haymarket, Chicago, 29-March 5.
Trask and Gladden—O. H., London, Can., 29-March 5, Arcade, Toledo, 6-12.
Travers, Roland—Bijou, Duluth, 29-March 5, Edison, Winnipeg, 7-12.
Travesty Band—O. H., Chicago, 29-March 5.
Two American Macs—Lyceum, Boston, 29-March 5.
Union Gattling Guards—Temple, Detroit, 29-March 5.
Valbe, Mlle.—Orph., Denver, 29-March 5.
Valmore and Horton—G. O. H., Indianapolis, 29-March 5, Columbia, Cincinnati, 7-12.
Van, Charles and Fannie—Pastor's, N. Y., 29-March 5.
Vance, Clarice—H. and B., Brooklyn, 29-March 5, Pastor's, N. Y., 7-12.
Vassar Girls—Orph., Los Angeles, Cal., 29-March 5.
Village Choir—Cleveland, 29-March 6, Poli's, New Haven, 7-13.
Walters, Dorothy—Avenue, Pittsburgh, 29-March 5.
Ward and Curran—Trent, Trenton, 29-March 5.
Warren and Blanchard—Duquesne, Pittsburgh, 29-March 5.
Waterbury Bros. and Tenny—H. and B., Brooklyn, 29-March 5.
Watrous, Mr. and Mrs. H. W.—Keith's, N. Y., 29-March 5.
Watson, Hutchings and Edwards—Shea's, Toronto, 29-March 5.
Weitsell, James—Arch St. Museum, Phila., 29-March 5.
Welsh, Charles and Jennie—Smith, Grand Rapids, 29-March 5.
Wenona and Frank—Proctor's 23d St., N. Y., 29-March 5.
Wesson, Walters and Wesson—Orph., Kansas City, 29-March 5.
West and Van Sicklen—H. and S., N. Y., 22-March 5, Maryland, Baltimore, 7-12.
White and Simmons—Orph., Omaha, March 7-12.
White and Stuart—Keith's, N. Y., 29-March 5, Keith's, Phila., 7-12.
Whitman, Frank—Mechanic, Salem, 29-March 5.
Whitney, Anna—Keith's, Providence, 29-March 5.
Wilkens and Curren—H. and B., Brooklyn, 29-March 5.
Willmore, Louis—Hub, Woonsocket, 29-March 5.
Wilson and Davis—Avenue, Pittsburgh, 29-March 5.
Wood and Ray—Pastor's, N. Y., 29-March 5.
Wood, Francis—Nashua, N. H., 29-March 5.
Woods, The—Portland, Me., 29-March 5.
World's Trio—H. and B., Brooklyn, 29-March 5.
Wright, Mr. and Mrs. John B.—Edison, Tacoma, 29-March 5.
Wynne, Anna—Proctor's 23d St., N. Y., 29-March 5.
Yalta Duo—Orris Bros.' Circus, 8-April 10.
Yankee Comedy Four—Sheedy's, New Bedford, 29-March 5.
Young, Ollie—Columbia, St. Louis, 29-March 5, O. H., Chicago, 7-12.
Zieka and King—Orph., Los Angeles, Cal., 29-March 5.

MATTERS OF FACT.

Raymond Teal will star next season in a musical melodrama by E. Lawrence Lee.

A first-class opera co. can secure good dates in May and June at the Citizens' Opera House, Yazoo City, Miss., and a park engagement for the rest of the Summer. The management require full particulars in first letter. The company must be complete as to scenery, costumes, etc.

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On May 15 the Olentangy Park Theatre will open at Columbus, Ohio. High-class vaudeville acts of all kinds are required; also special features for park amusement.

An opportunity for big musical production from May 1 to 15, inclusive, is offered at the Odeon Theatre, St. Louis, Mo., including three Sundays. All time after that date is taken by the Kiralfy's spectacle, The Louisiana Purchase, which opens on May 29 for the season of the World's Fair.

There is choice open time at the Grand Opera House, Terre Haute, Ind. This has been the best season in the history of the town, and managers desiring excellent time should communicate with T. W. Barhydt, Jr., manager of the Grand Opera House.

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SIGN OF THE CROSS, Feb. 6,	690.00
DESERTED AT THE ALTAR, Feb. 8, 9, 10,	1,274.90
THE WAYWARD SON, Feb. 12, 13,	909.05
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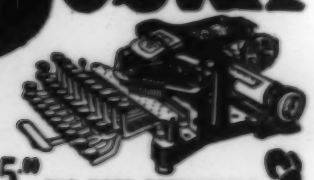

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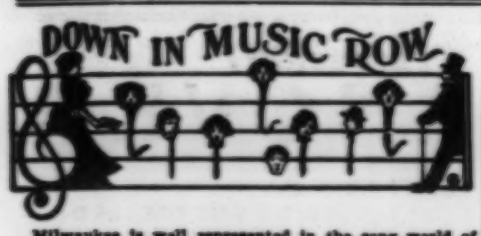

Milwaukee is well represented in the song world of the stage through the successful publications of Joseph Flanner, the well-known music dealer of the Cream City. "Be Mine Own" is being sung by Wood, the leading tenor of the Hanlon Superba company. "The Robin's Sweet Song Reminds Me of You" is being featured in San Francisco by Marguerite Starr. Gus Weinburg is featuring "That Was the Last That I Remember" in The Storks, and Little Queenie is singing "Babies' Broken Toys" with great success in Detroit. A new Milwaukee song issued by Flanner is "Won't You Be My Lilac Blossom?" The music is by Charles Miller and the words are by May Currie Prell, of Milwaukee.

Eugene Ellsworth, of Ellsworth and Burt, now in vaudeville, presented their original comedietta, Domestic Pets, at many of the leading clubs in Boston during the past two weeks. They were the principal feature at the Union Hill Theatre last week, and also appeared at the Central Club vaudeville smoker, the twelfth anniversary of Court Monadnock, No. 76, Foresters of America; also the eighteenth annual entertainment given under the auspices of the Boston Fruit and Produce Exchange at Paul Revere Hall. Mr. Ellsworth states that his "personal" ballad, "For Many Years," was introduced with success at most of the entertainments above named.

F. W. Felcher, at the head of the professional department of the Vandersloot Music Company, Williamsport, Pa., states that nearly every minstrel organization now on the road featuring their best quartette song, "Under Southern Skies," and that their new song, "Only a Bunch of Violets," is rapidly increasing in popularity.

Laura Comstock, now appearing in vaudeville, has added to her repertoire of songs Williams and Van Alstyne's latest novelty song, "There's a Chicken Dinner Waiting Home for Me." She is enthusiastic over its success, and claims that after singing this song it causes all other coon songs to sound like the proverbial "thirty cents."

Brooke Eltrym, mezzo-soprano, is singing the "Great White Throne," a semi-religious song, published by the Vandersloot Music Co. Miss Eltrym claims that this song receives more praise and applause than any song she has sung in years.

Raymond Teal, recently introduced Williams and Van Alstyne's clever coon song, "There's a Chicken Dinner Waiting Home for Me," and pronounces it an absolute novelty.

Frederick V. Bowers continues to win merited applause by his clever rendition of his own compositions. He is now appearing in the principal vaudeville houses of the South for the second time this season, which proves his popularity. He claims that his dainty song, "Every Day is Sunshine When the Heart Beats True," is being sung in every Southern State and city.

Eugene Ellsworth wishes it distinctly understood that the title of his new "personal" ballad is "For Many Years," and not "After Many Years." He claims one word in a title makes a great deal of difference in some instances.

Maurice Shapiro, of the big firm Shapiro, Remick and Co., found nearly three thousand letters awaiting him on Tuesday morning last when he arrived at his office which had accumulated Sunday and Monday, which was a holiday. Mr. Shapiro says that hereafter he will be inclined to be on duty on all holidays.

Once a year Charles K. Harris writes and issues one of his own waltzes. He has now in press his very latest waltz, entitled "Pearl of Japan," which will soon be on the market, and will prove a worthy successor to his "Isle of Dreams" and "Heart to Heart" waltzes.

Max E. Esberger, musical director of the Grand Opera House orchestra, Los Angeles, Cal., frequently programmes the selection from Ranken and Hadley's Nancy Brown.

A. J. Desmon writes from Buffalo, N. Y., of the success he achieved with Monroe H. Rosenfeld's latest story-ballad "There's One—Only One."

The list of well-known ballad writers who have achieved success in recent years would not be complete without the names of John and Otto Heinzman. While it is not claimed that their style of composition is different from that of other successful song writers, nevertheless a ballad from the pens of these brilliant young men is unique and possesses a certain finesse that is unmistakable. They began their career as prodigies in knickerbockers, when they were about seven years old, and a photograph of them at the piano, playing a Mozart sonata arranged for four hands, is an interesting memento held dear by their parents. The genius of composition was first developed in John, who at the age of ten endeavored to enlist his brother's services in composing a little German "Lied" for his father's birthday; but as the idea only occurred to him the same day, the intended surprise did not occur until the Sunday following (three days after his birthday). The parents were delighted at the effort. Among compositions that have brought them prominence may be mentioned "When the Wind Sighs in the West," "Jessamine" "Bessie" and "True Love Never Dies," a ballad written with Frank Tannehill, Jr.

Leander Boris Grabbe, who writes, composes and publishes his own songs, at Davenport, Iowa, has issued a very handsome calendar. His face appears in the centre, surrounded by twenty-five fac-similes of the title pages of his compositions.

Hobart Hood Bowers, composer of the music of "Rubes and Roses," "The Paraders," "Tom-Tom," "The Mummy and the Maid," and "The Prince Consort," is home at Chambersburg, Pa., from an extended visit in San Francisco. Mr. Bowers is now completing the music of a large extravaganza and soon will leave for New York to make final arrangements for a Spring production of the piece.

Emma Carus is singing Cob and Edwards' "In Zanzibar," in The Medal and the Maid.

Among the many numbers that are receiving popular attention in the Charles K. Harris catalogue, a few may be mentioned: "The Man Up in the Moon," by Wood and Nolan; "Sometimes," by Joe Howard; "The Ella Wheeler Wilcox Waltzes," by Rollin W. Bond, and "Always in the Way," by Charles K. Harris.

Fred P. Russell, of Gus Sun's Minstrels, continues the success that he has made singing Jean Haves's "Call a Cab and Send Me Home."

"My Little Zu-oo-oo-lu," the new dainty African song written by Feist and Barron, has won a host of admirers in the profession, even though it has been out but a short time. It gives evidence of outselling its predecessor, "In Sunny Africa," which proved to be a winning "Zulu" song. Among the performers who are using it may be mentioned Zelma Rawlston, Fanny Rice, Louise Taylor, of Adaminia and Taylor; Katheryn Trayer, of Libbey and Trayer; Eleanor Falke, and many others.

William H. Seifried's Orchestra, at the Marlborough Hotel, has frequent requests for Clare Kummer's "June," Cole and Johnson Brothers' "Save It for Me," selections from Smith and Englander's The Office Boy, Muriel Nelson's "Wizard" march, and Max S. Witt's "Danse Antique Henry V."

Nearly all the music now being used in A Son of Rest, which began a return engagement at the Fourteenth Street Theatre yesterday, is by Max S. Witt, the general musical director of all the companies under the management of Broadhurst and Currie. Mr. Witt's principal numbers are "Memories of College Days," "General Four Flush," "When I Stroll with Sue," "The Glow-worm and the Moth," and "Sukey Sue." Every one of these selections has been well received during the tour, which has included the principal cities of the South and West.

Those who are featuring Theo. Morse's march "Blue Bell" include Bettina Gerard, Flossie Allen, Hazel Burt, Russell and Buckly, and others. Another song by the same writer, entitled, "Come Down from the Big Fig Tree," promises to be a worthy successor to "Up in a Cocoanut Tree."

Harvey and Doane are singing "You'll Always Be the Only Girl for Me," a dainty ballad by Mary Dowling Sutton and Fenelon E. Dowling. It is published by the Dowling-Sutton Music Publishing Company.

"Only You and I, Love" received tremendous applause at the Proctor Theatres recently when sung by J. Aldrich Libbey.

"Just Press Your Lips to Mine," by Brennen and Story, is "going big." It is a hit with the Rialto Comedy Four, the Conqueror Four, and many others. It is a dainty production song, and is being featured by numerous repertoire and dramatic companies.

"The Game of War," published by Edwin S. Brill, is being sung with success by the well-known baritone, Harry Wise, who claims it to be fully the equal of "Only a Soldier Boy."

Bebe Lund, who has gained a reputation in the West as a character impersonator, recently came East and is appearing in the leading vaudeville theatres, and in many instances most flattering demonstrations of approval have been made by her audiences for her clever rendition of two new songs, "Mary Ann" and "My Little Zu-oo-oo-lu."

During the early part of last week the stage-manager at the Orpheum in Brooklyn asked Cole and Johnson whether they would sing their latest success, "Big Indian Chief" that evening. On being informed that it was to be sung, he went about his business. It transpired that a Brooklyn Camp of "Red Men" had arranged for a theatre party that evening, and when Rob Cole finished singing the first verse and chorus they let out a war whop that almost shook the roof from the building. The singer was so taken aback at his reception that he had to collect his wits to finish the other verses, and did not know what was what until he retired to the wings and was put "wise" to the crowd in the house.

Charles K. Harris' new "baby" song, "For Sale, A Baby," will prove a worthy successor to his "Hello, Central, Give Me Heaven," and is winning favor wherever sung. His descriptive ballad, "You Never Spoke to Me Like that Before," which is away from everything on the market, is also a hit. Another song on his catalogue which is successful is George Evans and Ren Shields' ballad, "The Sweetest Flower that Grows in Tennessee," now being sung in The Good Old Summer Time.

Favorite numbers with Max Heller and his orchestra at Chicago, Ill., are "Peggy Brady" and "The Goo-Goo Man," from the successful Lowe-Schindler-Jerome musical comedy, "The Isle of Spice."

Frank A. Fenstel, leader at the Grand Theatre, Nashville, Tenn., has frequent requests for Robert Recker's "Breezy Corner" two-step, and invariably responds to encores.

"Sadie Green" is the principal musical number used by the Colby Family in their act.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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Bates, Pearl M., Freda Brandley, Charlotte Burkett, Ruth Brown, Marjorie Butler, Eleanor M. Burns, Lillian Berry, Mlle. Beth, Rose Bottl, Marie Barbourka, Mrs. H. Brackett, Mrs. Dick Baker, Margaret Berrien, Blanche Bryant, Laura Butler, Mrs. Gabrielle Beal, Viola Bancroft, Kathleen Barry, Belle Belmont, Bernice Belknap, Katherine Bruce.

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Ellis, Mamie, Sybil Ellison, Dean Edsall, Ida A. Eby.

Fox, Nellie, Grace Filkins, Pauline Fielding, Mrs. Wm. Fork, Mrs. Maurice Freeman, Eleanor Franklyn, Maud Ford, Margurite Favor, Emily Fulton, Elvira Frencelli.

Girard, Annie, Marie Gillette, Maud Grayson, Kate F. Griffith, Mildred Gilbert, Hazel Gorham, Mrs. E. Gourlay.

Hess, Emelie, Clara Hart, Florence Holbrook, Grace Hoel, Mrs. Joe Hart, Vasti Hollis, Aida Hemmi, Beatrice Hereford, Viola Hart, Maude Hoffman, Marie Hennings, C. Beatrice Hathway, Nellie Holland, Zillah Harris, Nellie Haselwood.

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Young, Jno. E.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BORROWED WIFE: Odessa, Mo., March 1, Higginsville 2, Sweet Springs 3, Marshall 4, Sedalia 5.

A BREAK FOR LIBERTY: Milton, Pa., March 1, Berwick 2, Scranton 3-5, Binghamton, N. Y., 7-9, Albany 10-12.

A BREEZY TIME (Merle H. Norton, mgr.): Purcell, I. T., March 1, Norman 2, Oklahoma City, Okla., 3, Shawnee 4, Krebs, I. T., 5, South McAlester 7, Holdenville 8, Claremore 9, Vinita 10.

A BUNCH OF KEYS (Gus Bothner, mgr.): Columbia, Pa., March 1, Lewisburg 2, Williamsport 3, Harrisburg 4, 5.

A COLORADO WAIF (Cross and Kimball, mgrs.): Nevada, Mo., March 1, Sedalia 2, Boonville 3, Moberly 4, Louisiana 5, Alton, Ill., 6, Quincy 7, Keokuk, Ia., 8, Ft. Madison 9, Burlington 10, Monmouth, Ill., 11, Muscatine, Ia., 12.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Albany, Ga., March 1, Macon 2, Columbus 3, Atlanta 4, 5, Montgomery, Ala., 7, Pensacola, Fla., 8, Mobile, Ala., 9, Selma 11, Birmingham 12.

A HIDDEN CRIME (J. M. Ward, mgr.): New York city Feb. 29-March 5.

A HOT OLD TIME (Geo. Chenet, mgr.): Chillicothe, Mo., March 1, Louisiana 2, Jacksonville, Ill., 3, Springfield 4, Alton 5, St. Louis, Mo., 6-12, Chicago, Ill., 13-19.

A HOT OLD TIME (Gus Hill, mgr.): Newport, R. I., March 3, Fall River, Mass., 4, 5.

A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Richmond, Va., Feb. 29-March 5, Norfolk 7-12, Atlanta, Ga., 14-19.

A MIDNIGHT MARRIAGE: New York city Feb. 29-March 5.

A MILLIONAIRE TRAMP (Gus Mortimer, mgr.): Des Moines, Ia., Feb. 29-March 3, Burlington 5.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Appleton, Wis., March 2, Stevens Point 3, Grand Rapids 4, Marshfield 5, Wausau 6, Morrill 7, Rhinelander 8, Green Bay 13, Kaukauna 14, Manitowoc 15, Sheboygan 16.

A NIGHT ON BROADWAY: Seattle, Wash., Feb. 28-March 5.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22—indefinite.

A RAGGED HERO (Fielding Amusement Co., mgrs.): Chicago, Ill., Feb. 21-March 7.

A ROYAL SLAVE (Harry Gordon, mgr.): Owatonna, Minn., March 1, Faribault 2, Waseca 3, Mankato 4, Huron, S. D., 21.

A RUNAWAY MATCH (Chase and Lister, mgrs.): Hill City, S. D., March 2, Lead 4, 5, Sturgis 7, Rapid City 8.

A SOLDIER OF FORTUNE: Jersey City, N. J., Feb. 29-March 5.

A TEXAS STEER (M. Rice, mgr.): Willimantic, Conn., March 1, Worcester, Mass., 2, Woonsocket, R. I., 3, Lawrence, Mass., 4, Waltham 5, Fitchburg 7, Lowell 8, Portland, Me., 9, Bath 10, Lewiston 11, Augusta 12.

A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Steubenville, O., March 1, New Castle, Pa., 2, East Liverpool, O., 3, Greensburg, Pa., 7, Johnstown 8, Altoona 9, Connellsville 10, Belle Vernon 11, Washington 12, Wellsburg, W. Va., 14, Uhrichsville, O., 15, Newark 17, London 18, Springfield 19.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Buffalo, N. Y., Feb. 29-March 5, Toronto, Can., 7-12, Montreal 14-19, Boston, Mass., 21-26.

ADAMS, MAUDE: Worcester, Mass., March 1, Springfield 2, Providence, R. I., 3-5.

ALONG THE KENNEBEC (C. R. Reno, mgr.): Providence, R. I., Feb. 29-March 5.

AN HEIRESS TO MILLIONS: Hoboken, N. J., Feb. 29-March 2, Elizabeth 3-5.

ARE YOU A MASON: Crookston, N. D., March 1, Grand Forks 2, Grafton 3, Winnipeg, Man., 4, 5.

ARRAH-NA-POGUE (Davis and Butterfield, mgrs.): Worcester, Mass., Feb. 29-March 5, Boston 7-12, New York city 14-19.

AT CRIPPLE CREEK: Atlanta, Ga., Feb. 29-March 2, Birmingham, Ala., 7-12, Louisville, Ky., 14-19, Cincinnati, O., 21-26.

AT THE OLD CROSS ROADS (Arthur C. Aiston, ARIZONA: New York city Feb. 29-March 5, Boston, Mass., 7-12.

AWAKENING OF MR. PIPP: Boston, Mass., Feb. 29-March 19.

BARRYMORE, ETHEL: New Orleans, La., Feb. 28 March 5.

BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., Feb. 15—indefinite.

BELLEW, KYRLE (Liebler and Co., mgrs.): New York city Feb. 15—indefinite.

BEN HUR: Dayton, O., Feb. 25-March 2, Canton 3-5, Wheeling, W. Va., 7-12, Detroit, Mich., 14-19, Utica, N. Y., 21-26.

BLAIR, EUGENIE (Henry Gressitt, mgr.): Jersey City, N. J., Feb. 28-March 5.

BLOODGOOD, CLARA: Philadelphia, Pa., Feb. 29-March 5.

BONELLI, WILLIAM, AND ROSE STAHL: Gloversville, N. Y., March 1, Johnstown 2, Glens Falls 3, Cohoes 4, North Adams, Mass., 5, Manchester, N. H., 7-9, Lawrence, Mass., 10-12, Boston 14-19.

BUSTER BROWN (Broadhurst and Currie, mgrs.): Grand Rapids, Mich., Feb. 28-March 2, Chicago, Ill., 7-12, Detroit, Mich., 14-19, Cleveland, O., 21-26.

CARTER, MRS. LESLIE (David Belasco, mgr.): Syracuse, N. Y., Feb. 29-March 2, Rochester 3-5.

CHECKERS (Kirke La Shelle, mgr.): Philadelphia, Pa., Feb. 29-March 5.

CHILD SLAVES OF NEW YORK: Brooklyn, N. Y., Feb. 29-March 19.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Winnemucca, Nev., March 1, Ogden, U., 2, Smithfield 3, Provo 8, Park City 9, Salt Lake City 10-12, Rock Springs, Wyo., 13, Rawlins 15, Laramie 16, Sidney, Neb., 17, North Platte 18.

CLARKE, HARRY CORSON: Houston, Tex., Feb. 15-March 13.

CLAXTON, KATE (Chase and Kennington, mgrs.): Boston, Mass., Feb. 29-March 5.

COGHLAN, ROSE (Jules Murry, mgr.): Nashville, Tenn., March 1, Columbia 2, Fayetteville 3, Chattanooga 4, Knoxville 5.

COHANS, THE FOUR (Fred Niblo, mgr.): Memphis, Tenn., March 1, 2, Vicksburg, Miss., 3, Natchez 4.

COLLIER, WILLIAM: Philadelphia, Pa., Feb. 29-March 5.

CRANE, WILLIAM H.: Detroit, Mich., Feb. 29-March 5, Brooklyn, N. Y., 7-12.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.

DAMON AND PYTHIAS: Harrisonburg, Va., March 1, Staunton 2, South Boston 3, Durham, N. C., 4, Henderson 5, Goldsboro 7, High Point 8.

DARE DEVIL DOROTHY: Troy, N. Y., March 1, 2, Cohoes 3, Kingston 4, Poughkeepsie 5, Wilmington, Del., 7-9, Camden 10-12.

DAVID HARUM (Julius Cahn, mgr.): Bessemer, Mich., March 1, Calumet 2, Hancock 3, Ishpeming 4, Marquette 5.

DAVID HARUM (Julius Cahn, mgr.): St. Louis, Mo., Feb. 28-March 5.

DAVIS, FAY: Buffalo, N. Y., Feb. 29-March 5.

DE GRASSE, JOSEPH (Joseph Shipman, mgr.): Sedalia, Mo., March 1, Marshall 2, Slater 3, Salisbury 4, Booneville 5, Jefferson City 7, Fulton 8, Moberly 9, Mexico 10, Bowling Green 11, Jerseyville, Ill., 12.

DEVIL'S LANE: Salina, Kan., March 22.

DODGE, SANFORD: Central City, Neb., March 1, Minden 2, Holdredge 4.

DOWN BY THE SEA (Phil Hunt, mgr.): Seattle, Wash., Feb. 28-March 5, Tacoma 6-8, Vancouver, B. C., 9, Oregon City, Ore., 10, Albany 11, Roseburg 12, Auburn, Cal., 16.

DREW, JOHN: Ft. Wayne, Ind., March 1, Grand Rapids, Mich., 2, Toledo, O., 3, Columbus 4, Wheeling, W. Va., 5.

DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Providence, R. I., Feb. 29-March 5, Philadelphia, Pa., 7-12, Brooklyn, N. Y., 14-19.

EDESON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 18-March 12.

EIGHT BELLS: Dallas, Tex., March 1, Greenville 2, Shreveport, La., 3, Vicksburg, Miss., 4, Jackson 5, New Orleans, La., 6-12.

ERIK OF SWEDEN (Sidney R. Ellis, mgr.): Spokane, Wash., March 1, 2, Ritzville 3, North Yakima 4, Everitt 5, Victoria, B. C., 7, Nanaimo 8, Vancouver 9, Whatcom, Wash., 10, Seattle 11, 12, Tacoma 13, Olympia 14.

FAUST (Porter J. White's): Shenandoah, Pa., March 1, Freeland 2, Berwick 4, Williamsport 5, Lewisburg 7, Milton 8, Bloomsburg 9, Danville 10, Middletown 11, Wilmington, Del., 12.

FAVERSHAM, WILLIAM: Rochester, N. Y., Feb. 29-March 5, New York city 7-12.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Lincoln, Neb., March 1, Omaha 2, Leavenworth, Kan., 3, Topeka 4, Wichita 5, Denver, Col., 7-12.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Kansas City, Mo., Feb. 28-March 5, St. Louis 6-12.

FOR HER CHILDREN'S SAKE (Western; Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Xenia, O., March 1, Urbana 2, Bellefontaine 3, Piqua 4, Middletown 5, Hamilton 7, London 8, Kenton 9, Lima 10, Richmond, Ind., 11, Anderson 12.

FOR HER SAKE (Jos. Pilgrim, mgr.): Philadelphia, Pa., Feb. 29-March 5.

FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Boston, Mass., Feb. 29-March 5.

FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Detroit, Mich., Feb. 29-March 5, Rochester, N. Y., 7-9, Syracuse 10-12, New York city 14-19.

FROM RAGS TO RICHES (Max H. Myers, mgr.): Milwaukee, Wis., Feb. 28-March 5, Chicago, Ill., 6, Toledo, O., 13-16, Grand Rapids, Mich., 17-19, Chicago, Ill., 20.

FUNNY MR. DOOLEY (Frank Bryan, mgr.): Buffalo, N. Y., Feb. 29-March 5.

GEORGE, GRACE: Cleveland, O., Feb. 22-March 5.

GERMAN LILLIPUTIANS (J. V. Tschudi, mgr.): Braidwood, Ill., March 1, Braceville 2, Pontiac 3, Minonk 4, El Paso 5, Mason City 8.

GILLETTE, WM.: New York city—indefinite.

GILMORE, PAUL (Jules Murry, mgr.): Anaconda, Mont., March 1, Great Falls 2, Bozeman 3, Livingston 4, Billings 5.

GIRLS WILL BE GIRLS: Newport, R. I., March 1, Fall River, Mass., 2, Taunton 3, Putnam, Conn., 4, Norwich 5.

GOODWIN, NAT: St. Louis, Mo., Feb. 29-March 5.

GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Charlotte, N. C., March 1, Salisbury 2, Greensboro 3, Winston-Salem 4, Raleigh 5.

GRAPEWIN, CHARLES: Providence, R. I., Feb. 29-March 5.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Nevada, Mo., March 1, Lamar 2, Springfield 3, Fayetteville, Ark., 4, Ft. Smith 5, Little Rock 7, Helena 8, Pine Bluff 9.

HACKETT, JAMES K: Baltimore, Md., Feb. 29-March 5.

HALL, GEORGE F. (Fielding Amusement Co., mgrs.): Albion, N. Y., March 1, Palmyra 2, Herkimer 4, Gloversville 5.

HALL, HOWARD: Newark, N. J., Feb. 29-March 5, Brooklyn, N. Y., 7-12.

HANFORD, CHARLES B.: Salt Lake City, U., Feb. 29-March 2, Ogden 3, Logan 4, Pocatello, Ida., 5, Boise 7, Salem, Ore., 9, Marysville, Cal., 12.

HANS HANSON (Jas. T. McAlpin, mgr.): Olney, Ill., March 1, Fairfield 2, Mt. Vernon 3, Duquoin 4, Carbondale 5, Murphysboro 7, Anna 8, Mound City 9, Charleston, Mo., 10.

HAPPY HOOLIGAN (Al Dolson, mgr.): St. Cloud, Minn., March 2, Fargo, N. D., 4, Brainard, Minn., 5, Duluth 16.

HAPPY HOOLIGAN (Eastern; Charles E. Barton, mgr.): Joliet, Ill., March 1, Streator 2, Galesburg 4, Hannibal, Mo., 5, Kansas City 6-12.

HARNED, VIRGINIA: New York city Jan. 25—indefinite.

HAWTREY, CHARLES: Philadelphia, Pa., Feb. 29-March 5.

HEARTS OF OAK (Wm. B. Gross, mgr.): Omaha, Neb., Feb. 28-March 1, Perry, Ia., 7, Oscaloosa 8, Ottumwa 9.

HER FIRST FALSE STEP (C. F. Whitaker, prop.; E. A. Schiller, mgr.): Baltimore, Md., Feb. 29-March 5.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Feb. 29-March 5, Philadelphia, Pa., 7-12.

HER ONLY SIN: Scranton, Pa., Feb. 29-March 2, Wilkes-Barre 3-5.

HILLIARD, ROBERT: Boston, Mass., Feb. 29-March 12.

HOW OLD IS ANN (H. T. Gates, mgr.): Woonsocket, R. I., March 1, E. Greenwich 2, Newport 3, Fall River, Mass., 5, Franklin 7, South Framingham 8, Fitchburg 9, Greenfield 10, Northampton 11, Hoosick Falls, N. Y., 12, Troy 13-16.

HUMAN HEARTS (Western; Claud Sanders, mgr.): Fresno, Cal., March 1, Madeira 3, Hanford 4, Bakersfield 5, Pomona 7, Santa Ana 8.

HUMAN HEARTS (Jesse M. Blanchard, mgr.): Ft. Plain, N. Y., March 1, Little Falls 2, Ilion 3, Utica 4, 5, Perry 7, Batavia 8, Warsaw 9, Oneida 10, Oswego 11, Niagara Falls 12.

IN THE SHADOW OF THE GALLOWS: Springfield, Mass., Feb. 29-March 2, Fall River 3-5.

IRVING, HENRY: Cincinnati, O., Feb. 29-March 5, Indianapolis, Ind., 7-9, Columbus, O., 10-12, Cleveland 14-19, New York city 21-25.

JAMES AND WARDE (Wagenhals and Kemper, mgrs.): Quincy, Ill., March 1, Jacksonville 2, Keokuk, Ia., 3, Burlington 4, Joliet, Ill., 5.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Newark, N. J., Feb. 29-March 5, Camden 7-9, Wilmington, Del., 10-12, Philadelphia, Pa., 14-19.

JEFFERSON, JOSEPH, JR., AND WILLIAM JEFFERSON: Cedar Rapids, Ia., March 5.

JERRY FROM KERRY: St. Marys, Can., March 1, Forest 2, Sarnia 3, Petrolia 4, Strathroy 5.

JOSHUA WHITCOMB (W. L. Kilpatrick, mgr.): Gardner, Mass., March 1, Manchester, N. H., 2, Holyoke, Mass., 3-5, Meriden, Conn., 7, North Adams, Mass., 9.

JUST STRUCK TOWN (Lawrence Williams, mgr.): Des Moines, Ia., March 7-9, Omaha, Neb., 12, 13.

KENDALL, EZRA: Boston, Mass., Feb. 22-March 5.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Chicago, Ill., Feb. 21-March 12.

KING-PERKINS (Edward Taylor, mgr.): Humboldt, Kan., March 1, Pawnee City 2, Tecumseh 3, Beatrice, Neb., 4, Crete 5, Seward 7, Columbus 8, Fullerton 9, Cedar Bluffs 12, Blair 14, Onawa, Ia., 15, Whiting 16.

LANGTRY, MRS.: St. Louis, Mo., Feb. 29-March 5.

LOST RIVER: Denver, Col., Feb. 28-March 5, Victor 6, Colorado Springs 7, Pueblo 8, La Junta 9, Wichita, Kan., 11, Topeka 12, Joplin, Mo., 13, Springfield 14.

LOVERS' LANE: Hamilton, Can., March 1, Woodstock 2, Stratford 3, St. Thomas 4, London 5, Galt 7, Guelph 8, Barrie 9, Orillia 10, Lindsay 11, Belleville 12, Kingston 14, Ottawa 15, 16, Quebec 17-19.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Youngstown, O., Feb. 29-March 5, Cleveland 7-12.

MACK, ANDREW: Trenton, N. J., March 2, Easton, Pa., 5.

MAN TO MAN (W. S. Butterfield, mgr.): Lowell, Mass., Feb. 29-March 2, Lawrence 3-5, Springfield 7-9, Holyoke 10-12, Providence, R. I., 14-19.

MANNERING, MARY: St. Joseph, Mo., March 1, Lincoln, Neb., 2, Omaha 4, 5.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): New York city March 1-26.

MANTELL, ROBERT B.: Allentown, Pa., March 1, South Bethlehem 2, Pittston 3, Mahanoy City 4, Shenandoah 5, Hazleton 7, Tyrone 8, Greensburg 9.

MARTINOT, SADIE: Fort Worth, Tex., March 1, Waco 2, Hillsboro 3, Temple 4, San Antonio 5, 6.

MASON AND MASON (Broadhurst and Currie, mgrs.): Louisville, Ky., Feb. 28-March 5.

MELVILLE, ROSE (J. R. Sterling, mgr.): Philadelphia, Pa., Feb. 29-March 5.

MILLER, HENRY: Baltimore, Md., Feb. 29-March 5.

MORRISON, LEWIS: Yazoo City, Miss., March 1, Clarksdale 2, Memphis, Tenn., 3, Jackson 4, Nashville 5.

MRS. WIGGS OF THE CABBAGE PATCH: Baltimore, Md., Feb. 29-March 5.

MURPHY, JOSEPH: St. Paul, Minn., Feb. 28-March 5, Minneapolis 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.

MURRAY AND MACK (Ollie Mack, mgr.): Seattle, Wash., Feb. 28-March 5, Tacoma 6, Whatcom 7, Everett 8, North Yakima 9, Spokane 10-12.

NEILL, JAMES (Edwin H. Neill, mgr.): Vancouver, B. C., March 1, 2, Whatcom, Wash., 3, Everett 4, Tacoma 5, Seattle 6-26.

NEW ENGLAND FOLKS: Peru, Ind., March 2, Huntington 4, Warsaw 5, Plymouth 7, South Bend 8, Nappanee 10, Ft. Wayne 11, Coldwater, Mich., 12.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Auburn, N. Y., March 1, Lyons 2, Newark 3, Lockport 4, Niagara Falls 5, Palmyra 7, Penn Yan 8, Corning 9, Binghamton 10-12, Waverley 14, Hornellsville 15, Oneonta 16, Saratoga 17, Cohoes 18, 19.

NEXT DOOR (Basil McHenry, mgr.): Du Bois, Pa., March 3, Punxsutawney 4, Barnesboro 5, Kittanning 7, Vandergrift 8, Indiana 9, Scottdale 10.

NINETY AND NINE: Boston, Mass., Feb. 29-March 5.

OLCOTT, CHAUNCEY: Boston, Mass., Feb. 22-March 5.

OLD ARKANSAW (Fred Raymond's): Gallatin, Mo., March 1, Salisbury 2, Marceline 3, Macon 4, Moberley 5, St. Charles 6, Mexico 7, Carrollton 8, Richmond 9, Higginsville 10, Marshall, 11, Odessa 12, Sedalia 14, Holden 15, Warrensburg 16, Paola, Kans., 17, Iola 18, Chanute 19.

OLD LAVENDER: Hudson, N. Y., March 1, Kingston 2, Poughkeepsie 3, Matteawan 4, Waterbury, Conn., 5.

ON THE BRIDGE AT MIDNIGHT (Geo Klimt, prop.; Frank Gazzalo, mgr.): Boston, Mass., Feb. 29-March 5, Brooklyn, N. Y., 7-12, Camden, N. J., 14-16, Wilmington, Del., 17-19.

ONE NIGHT IN JUNE (Henry B. Marks, mgr.): Tacoma, Wash., Feb. 28-March 5, The Dalles, Ore., 7.

ONLY A SHOP GIRL: Buffalo, N. Y., Feb. 29-March 5.

OUR GOBLINS (J. C. Barton, mgr.): Loveland, Col., March 1, Longmont 2, Boulder 3.

OUR NEW MINISTER (Miller and Convers, mgrs.): New York city Feb. 29-March 5, Newark, N. J., 7-12.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Hagerstown, Md., March 3-7, Chambersburg, Pa., 8, Martinsburg, W. Va., 9, Grafton 10.

PATTON, W. B. (J. M. Stout, mgr.): Buckhannon, W. Va., March 1, Morgantown 2.

PECK'S BAD BOY: Spartanburg, S. C., March 1, Asheville, N. C., 2, Salisbury 3, Winston-Salem 4, Charlotte 5.

PICKINGS FROM PUCK: St. Louis, Mo., Feb. 28-March 5, Evansville, Ind., 6, Boonville 7, New Harmony 8, Olney, Ill., 9, Marshall 10, Danville 11, Muncie, Ind., 12.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Philadelphia, Pa., Feb. 2-March 5, Brooklyn, N. Y., 7-12, New York city 14-19.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Brooklyn, N. Y., Feb. 29-March 5.

QUINCY ADAMS SAWYER (Eastern): Gibson, Ill., March 1, Aurora 2, Kankakee 3, Franklin, Ind., 4, Seymour 7, Chillicothe, O., 8, Parkersburg, W. Va., 9, Clarksburg 10, Morgantown 11, Uniontown, Pa., 12.

QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Kirksville, Mo., March 1, Macon 2, Moberly 3, Mexico 4, Fulton 5, Louisiana 7, Jerseyville, Ill., 8, Alton 9, Marshall 10, Shelbyville, Ind., 11, Hamilton, O., 12, Middletown 15, Xenia 16, Circleville 17, Lancaster 18, Nelsonville 19, Cambridge 20.

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THEATRICAL WEEKLY RATES.

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Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): New York city, N. Y., Feb. 8-March 5, Brooklyn 7-12.

RACHEL GOLDSTEIN: Milwaukee, Wis., Feb. 28-March 5.

REHAN, ADA, AND OTIS SKINNER: Newark, N. J., Feb. 28-March 5.

ROBER, KATHERINE: Gloucester, Mass., Feb. 29-March 5, Haverhill 7-12, Fitchburg 14-19.

ROBERT EMMET (J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Feb. 29-March 5, New York city 14-19, Philadelphia, Pa., 21-26.

ROBERT, FLORENCE (Frederic Belasco, prop.; E. D. Prise, mgr.): Victor, Col., March 1, Pueblo 2, 3, Canon City 4, Colorado Springs 5, Denver 7-12, Ft. Collins 14, Greeley 15, Cheyenne, Wyo., 16, Laramie 17, Rock Springs 18, Ogden, U., 19.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Washington, D. C., Feb. 29-March 5, New York city 7-19.

ROBSON, ELEANOR: New York city—indefinite.

RUSSELL, ANNIE: New York city Jan. 25-March 12.

SAG HARBOR (Wm. B. Gross, mgr.): San Francisco, Cal., Feb. 28-March 5.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Santa Barbara, Cal., March 1, San Luis Obispo 2, Truckee 4, Reno, Nev., 5, Salt Lake, U., 7-9.

SANFORD, WALTER: Christchurch, N. Z., Feb. 28-May 7.

SHANNONS, THE FOUR (Harry Shannon, mgr.): Minerva, O., March 1, Salineville 2, East Liverpool 3, Niles 4, Rochester, Pa., 5, Cadiz, O., 7, Uhrichsville 9, Coshocton 10, Zanesville 11, 12, Pleasant City 14, Woodsville 17, Morgantown, W. Va., 18, Kingwood 19.

SHEA, THOMAS (Jas. Wall, mgr.): Pittsburgh, Pa., Feb. 29-March 5.

SHORE ACRES (Wm. B. Cross, mgr.): Washington, D. C., Feb. 29-March 5.

SI PLUNKARD (Jack Sawyer, mgr.): Fayette, Mo., March 3, Sedalia 4, Clinton 5, Rich Hill 7, Nevada 8, Lamar 9, Springfield 10, Aurora 11, Joplin 12.

SLAVES OF THE MINE: Portland, Ore., Feb. 28-March 5, San Francisco, Cal., 13-19.

SOTHERN, E. H.: Chicago, Ill., Feb. 22-March 5.

STODDARD, JAMES H. (Kirke La Shelle, mgr.): Chicago, Ill., Feb. 29-March 5.

THE CHARITY NURSE (John M. Cooke, mgr.): Detroit, Mich., Feb. 28-March 5, Pittsburgh, Pa., 7-12, Norfolk, Va., 14-19.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.

THE DARKEST HOUR: Fall River, Mass., Feb. 29-March 2, Troy, N. Y., 3-5.

THE DEATH WATCH: Richmond, Va., Feb. 29-March 5.

THE DENVER EXPRESS: Washington, D. C., Feb. 29-March 5.

THE EARL OF PAWTUCKET (Kirke La Shelle's; H. S. Daniels, mgr.): Zanesville, O., March 1, Wheeling, W. Va., 2, Steubenville, O., 3, Lancaster, Pa., 4, Harrisburg 5, Easton 7, Elizabeth, N. J., 8, Trenton 9, Allentown, Pa., 10.

THE ELEVENTH HOUR: Wilkes-Barre, Pa., Feb. 29-March 2, Scranton 3-5.

THE ETERNAL CITY: San Francisco, Cal., Feb. 25-March 10.

THE ETERNAL CITY: Butte, Mont., March 1, 2, Helena 3, Great Falls 4, Grand Forks, N. D., 9, Fargo 10, Duluth, Minn., 11, 12.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Cleveland, O., Feb. 28-March 5, Detroit, Mich., 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.

THE FAST MAIL: Northumberland, Pa., March 2, Carbondale 3, Plymouth 4, Pittston 5.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Indianapolis, Ind., Feb. 28-March 5.

THE FATAL WEDDING: Chicago, Ill., Feb. 29-March 12.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Uniontown, Pa., March 1, Brownsville 2, Charleroi 3, Monongahela 4, Waynesburg 5.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Merced, Cal., March 1, Fresno 2, Bakersfield 3, Santa Barbara 4, Ventura 5, Los Angeles 6-12, Oxnard 13, Hanford 14.

THE GAY MR. GOLDSTEIN: Denton, Tex., March 1, Ft. Worth 2, Denison 3, Sherman 4, Paris 5.

THE GIRL WITH THE GREEN EYES: Philadelphia, Pa., Feb. 29-March 5.

THE GOVERNOR'S SON (Fred Niblo, mgr.): Ithaca, N. Y., March 1, Gloversville 2, Albany 3-5, Bridgeport, Conn., 7, 8, Middletown 9, Hartford 10-12, Montreal, Can., 14-19.

THE GREAT TRAIN ROBBERY: Newark, N. J., Feb. 29-March 5, Brooklyn, N. Y., 7-12.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Chicago, Ill., Feb. 21-March 5, Milwaukee, Wis., 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.

THE GREAT WHITE DIAMOND: Chicago, Ill., Feb. 21-March 5, Milwaukee, Wis., 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.

THE HEAD WAITERS (A. C. Abbott, mgr.): Joliet, Ill., March 7, Camden, Ind., 8, Elkhart 9, Kalamazoo, Mich., 10, Battle Creek 11.

THE HEART OF MARYLAND (David Belasco, mgr.): Lafayette, Ind., March 1, Terre Haute 2, Indianapolis 3-5, Columbus, O., 7-9, Toledo 10-12, Kenosha, Wis., 13, Oshkosh 14, Racine 15, Aurora, Ill., 16, Rockford 17, Janesville, Wis., 18, Joliet Ill., 19.

THE HOTTEST COON IN DIXIE: Mankato, Minn., March 1, Austin 4, Mason City, Ia., 7, Charles City 8, Waterloo 9, Dubuque 10, Galena, Ill., 11, Savanna 12.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Steubenville, O., March 2, Youngstown 3, Alliance 4, Niles, 5, Ashtabula 7, Erie, Pa., 8, Jamestown, N. Y., 10, Fredonia 11, Bradford, Pa., 12.

THE KATZENJAMMER KIDS: Cincinnati, O., Feb. 28-March 5.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Wilmington, Del., Feb. 29-March 2, Trenton, N. J., 3-5, Fall River, Mass., 7-9, Lowell 10-12, Lawrence 14-16.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Pittsburgh, Pa., March 7-12.

THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): Lexington, Ky., March 1, Ironton, O., 3, Ashland, Ky., 4, Point Pleasant, W. Va., 5.

THE MAN WHO DARED: Northumberland, Pa., March 2, Carbondale 3, Plymouth 4, Pittston 5.

THE MISSOURI GIRL (Eastern; Fred Raymond's): New Milford, Conn., March 1, Torrington 2, Naugatuck 3, Bristol 4, Danbury 5, Seymour 7, Wallingford 8, Waterbury 9, S. Manchester 10, Rockville 11, Middletown 12, Willimantic 14, Meriden 15, Winsted 16, Plainfield, N. J., 17, Somerville 18, Flemmington 19.

THE MISSOURI GIRL (Western; Fred Raymond's): Rensselaer, Ind., March 1, Knox 2, Michigan City 3, Joliet, Ill., 4, Crown Point, Ind., 5, Blue Island, Ill., 6, Oak Park 7, Roselle 9, Morrison 10, Polo 11, Mt. Carrol 12, Freeport 14, Mt. Horeb 15, Ft. Atkinson 16, Ripon 17, Neenah 18, DePere 19.

THE MOONSHINER'S DAUGHTER (W. F. Mann, mgr.): Trenton, N. J., March 5.

THE NINETY AND NINE (O. J. Ackman, mgr.): Boston, Mass., Feb. 29-March 5.

THE OTHER GIRL: New York city—indefinite.

THE PIT (Wm. A. Brady, mgr.): New York city Feb. 10—indefinite.

THE POOR MR. RICH: Salina, Kan., March 14.

THE POWER OF THE CROSS: Borokiyn, N. Y., Feb. 29-March 5.

THE PRIDE OF JENNICO: Denver, Col., Feb. 28-March 5, Kansas City, Mo., 20-25.

THE PROFESSOR'S LOVE STORY (Philip Robson, mgr.): Natchez, Miss., March 7, Jackson 8, Meridian 9, Demopolis, Ala., 10, Selma 11, Birmingham 12.

THE PUNKIN' HUSKER (Russell and Goodrich, mgrs.): Wichita, Kan., March 2.

THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Lock Haven, Pa., March 1, Mt. Carmel 2, Ashland 3, Shenandoah 4, Burlington, N. J., 5, Salem 7, Bridgeton 8, Phoenixville, Pa., 9, Coatesville 10, York 11, Columbia 12.

THE SIGN OF THE FOUR: Chicago, Ill., Feb. 28-March 5.

THE SWITCHMAN'S DAUGHTER (Harry Richards, mgr.): Boston, Mass., Feb. 29-March 5.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Middletown, Conn., March 1, Hartford 2, New Britain 3, Springfield, Mass., 4, Schenectady, N. Y., 5, Utica 7, Amsterdam 8, Johnstown 9, Gloversville 10, Cohoes 11, Troy 12, Atlantic City, N. J., 14-15, New Brunswick 16, 17, Boonton 18, Passaic 19.

THE VIRGINIAN (Kirke La Shelle, mgr.): New York city Jan. 5—indefinite.

THE VOLUNTEER ORGANIST: Cincinnati, O., Feb. 28-March 5.

THE WHITE SLAVE: Montreal, Can., Feb. 29-March 5.

TEMPEST, MARIE: Boston, Mass., Feb. 29-March 5.

TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Memphis, Mo., March 1, Kahoka 2, Monroe City 3, Hannibal 4, Perry 5.

TEN NIGHTS IN A BAR ROOM (Geyer and Griswold's): Algiers, La., Feb. 25-March 10.

THOMPSON, DENMAN: San Francisco, Cal., Feb. 29-March 5, Oakland 7-10, Sacramento 11, 12, Portland, Ore., 14-16, Seattle, Wash., 17-19.

TO DIE AT DAWN (J. M. Ward, mgr.): Newark, N. J., March 7-12, Troy, N. Y., 14-16, Springfield, Mass., 17-19.

TOO PROUD TO BEG (Lincoln J. Carter's): St. Louis, Mo., Feb. 28-March 5.

TWELFTH NIGHT: New York city Feb. 22-March 19.

TWO LITTLE WAIFS (No. 1; Lincoln J. Carter, prop.): Toronto, Can., Feb. 29-March 5, Buffalo, N. Y., 7-12.

TWO MERRY TRAMPS: Coshocton, O., March 4, Newark 5.

UNCLE JOSH SPRUCEBY (J. P. Donohue, mgr.): St. Louis, Mo., March 6-12, St. Charles 13, Collinsville, Ill., 14.

UNCLE HEZ (Frank Adams, mgr.): Carlisle, Pa., March 1, Martinsburg, W. Va., 2, Frederick, Md., 3, Hagerstown 4, Waynesboro, Pa., 5, Hanover 7, Columbia 10.

UNCLE SI HASKINS (C. S. Primrose, mgr.): Pierce, Neb., March 1, Plainview 2.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): Elizabeth, N. J., Feb. 29-March 2, Camden 3-5.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; E. A. S. Martin, mgr.): Oswego, N. Y., March 1, Hammondsport 3, Bath 4, Pen Yan 5, Auburn 7, Akron, O., 8.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Three Rivers, Mich., March 1, Kalamazoo 2, Battle Creek 3, Jackson 4, Lansing 5.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Boston, Mass., Feb. 29-March 5, Providence, R. I., 7-12, Malden, Mass., 14, New Bedford 15, Taunton 16, Brockton 17, Salem 18.

UNDER SOUTHERN SKIES (Western; Haarry Doel Parker, mgr.): Hamilton, O., March 1, Piqua 2, Greenville 3, Dayton 4, 5, Cincinnati 6-12, Springfield 14, Muncie, Ind., 17, Indianapolis 18, 19.

UNDER TWO FLAGS: Columbus, O., Feb. 28-March 5, Louisville, Ky., 6-12, Toledo, O., 13-19, Chicago, Ill., 20-26.

WAINWRIGHT, MARIE (Jules Murry, mgr.): Albert Lea, Minn., March 1, Mason City, Ia., 2, Charles City 3, Decorah 4, Independence 5.

WALSH, BLANCHE: Denver, Col., Feb. 29-March 5, Pueblo 7, Colorado Springs 8, Cripple Creek 9, Salt Lake City, U., 14-16, Ogden 17, Provo 18, Pocotello 19, Portland, Ore., 21-23.

WARD AND VOKES (Charles D. Wilson, mgr.): Philadelphia, Pa., Feb. 22-March 5.

WARNER, CHARLES: Chicago, Ill., Feb. 21-March 5.

WAS SHE TO BLAME (Jed Carlton, mgr.): Winfield, Ia., March 1, Fairfield 3, Eldon 4, Leon 12.

'WAY DAWN EAST (Wm. A. Brady's): Philadelphia, Pa., Feb. 29-March 19.

WEALTH AND POVERTY: Baltimore, Md., Feb. 29-March 5, Boston, Mass., 7-12, Springfield 14-16, Holyoke 17-19.

WEARY WILLIE WALKER (W. H. Tabor, mgr.): Grand Rapids, Mich., Feb. 28-March 3.

WEARY WILLIE WALKER (Harry Dull, mgr.): Tucson, Ariz., March 1.

WHEN WOMEN LOVE (Frank W. Nason, mgr.): Ottawa, Can., Feb. 29-March 2, Quebec 3-5.

WHY WOMEN SIN (M. W. Taylor, mgr.): Pittsburgh, Pa., Feb. 29-March 5, Philadelphia 7-12.

WHY GIRLS LEAVE HOME: Erie, Pa., March 1, 2, Akron, O., 3-5, Toledo 6-9, Indianapolis, Ind., 10-12, Dayton, O., 14-16.

WILLARD, KATHERINE: Burlington, Ia., March 4.

YORK STATE FOLKS (Fred E. Wright, prop.): Cleveland, O., Feb. 29-March 5.

YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Mt. Vernon, O., March 1, Zanesville 2, Circleville 3, Portsmouth 4, Chillicothe 5, Columbus 7-9, Toledo 10-12.

ZAZELLE AND VERNON'S COMEDIANS (H. P. Hill, mgr.): Syracuse, N. Y., Feb. 29-March 2, Rochester 3-5.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 8—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.—indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BOYLE: Nashville, Tenn.—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

CENTURY THEATRE (Sydney Rosenfeld, mgr.): New Haven, Conn., March 3.

DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.

ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.

EMPIRE: Columbus, O.—indefinite.

FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.

GERMAN: Philadelphia, Pa.—indefinite.

GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.

HOPKINS: Memphis, Tenn.—indefinite.

IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.

NEILL-MOROSCO (Chas. Astor Parker, mgr.): San Francisco—indefinite.

PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.

PROCTOR'S FIFTH AVENUE: New York city—indefinite.

PROCTOR'S 125th STREET: New York city—indefinite.

SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Newburgh, N. Y., Feb. 29-March 5, Danbury, Conn., 7-12, New London 14-19.

AUBREY STOCK (Western; Carl Brehm, mgr.): Kingston, Can., Feb. 29-March 5, London 7-12, Hamilton 14-19.

BELCHER COMEDIANS: Rogers, Ark., Feb. 29-March 2, Bentonville 3-5.

BENNETT-MOULTON (Ad P. Reed, mgr.): Norristown, Pa., March 14-19.

BENNETT-MOULTON (W. A. Partello, mgr.): Red Bank, N. J., Feb. 29-March 5.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Glens Falls, N. Y., March 7-12, Plattsburg 14-19, St. Albans, Vt., 21-26.

BENNETT-MOULTON (Ira H. Newall, mgr.): Lynn, Mass., March 7-12, Gloucester 14-19, Manchester, N. H., 21-26.

BENNETT-MOULTON (J. M. Torr, mgr.): McKeesport, Pa., March 7-12, New Castle 21-26.

BONNAIR-PRICE: Augusta, Ill., Feb. 29-March 2, Camp Point 3-5.

BRECKENRIDGE, CHARLES, STOCK: Parsons, Kan., Feb. 29-March 2, Pittsburg 3-5.

BUNTING, EMMA (Earl Burgess; Theo Johnson, mgr.): Altoona, Pa., Feb. 29-March 5, Wheeling, W. Va., 7-12, Erie, Pa., 14-19.

BURROWS, BOYD: Burwell, Neb., March 1-7.

CARNER STOCK: Ridgway, Pa., Feb. 25-March 5.

CARPENTER, FRANKIE: Wilmington, Del., Feb. 29-March 5.

CARROLL COMEDY (Jon Carroll, mgr.): Jellico, Tenn., Feb. 29-March 4.

CLARK STOCK (Miles Berry, mgr.): Springfield, Ill., Feb. 29-March 5.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): York, Pa., Feb. 29-March 5, Coatesville 7-12.

COOK-CHURCH (H. W. Taylor, mgr.): Sharon, Pa., Feb. 29-March 5, Niles, O., 7-12, Johnstown, Pa., 14-19.

CREED'S COMEDIANS: Middleport, O., Feb. 29-March 2.

CUTTER AND WILLIAMS: Grafton, W. Va., Feb. 26-March 5, Mannington 7-12.

DAVIDSON, FRANK: Aledo, Ill., Feb. 29-March 2, Cambridge 3-5, Elmwood 7-9, Lewiston 10-12, Cuba 14-16, Virginia 17-19.

DAVIDSON STOCK (A. E. Davidson, mgr.): Saginaw, Mich., Feb. 29-March 5, Bay City 7-12.

DE VOSS, FLORA (J. B. Rotnour, mgr.): Dows, Ia., March 3-5, Tama 7-9.

DILGER-CORNELL: Norristown, Pa., Feb. 29-March 5, South Bethlehem 7-12.

EDSALL-WINTHROPE: Washington, N. C., Feb. 29-March 6.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Brockton, Mass., Feb. 29-March 5, Derby, Conn., 7-12.

FISKE STOCK: Meriden, Conn., Feb. 29-March 5.

FLEMING, MAMIE: Binghamton, N. Y., Feb. 29-March 5, Elmira 7-12, Geneva 14-19.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Lynn, Mass., Feb. 29-March 5, Gloucester 7-12, Manchester, N. H., 14-19, Concord 21-26.
FRENCH, IRVING (Dan Macmillan, mgr.): Little Rock, Ark., Feb. 29-March 2, Newport 3-5.
GAGNON AND POLLOCK STOCK: Key West, Fla., Jan. 25-March 31.
GARDNER-CAMPBELL: Hightstown, N. J., March 3-5.
GARSIDE, CONDIT AND MACK: Haverhill, Mass., Feb. 29-March 5, Nashua, N. H., 7-12, Waltham, Mass., 14-19.
GUY STOCK (G. C. Guy, mgr.): Leavenworth, Kan., Feb. 29-March 5, Atchison 7-12.
GODDING COMEDY (C. M. Cutter, mgr.): Ludington, Mich., Feb. 29-March 5.
HAMPTON AND HOPKINS: Santa Barbara, Cal., March 1.
HARCOURT COMEDY (Chas. K. Harris, mgr.): North Adams, Mass., Feb. 29-March 5.
HAYWARD, GRACE: Duluth, Minn., Feb. 29-March 5.
HIMMELEIN'S IDEALS: Saratoga Springs, N. Y., March 1-5.
HIMMELEIN'S IMPERIALS: Kewanee, Ill., Feb. 29-March 5.
HOWARD-DORSET (Geo. B. Howard, mgr.): Lebanon, Ind., Feb. 29-March 5.
HOWARD STOCK (A. G. Howard, mgr.): North Adams, Mass., Feb. 29-March 5, Peekskill, N. Y., 7-12.
HOYT'S COMEDY: Tuscaloosa, Ala., Feb. 29-March 5, Columbus, Miss., 7-12, Columbus, Ga., 14-19.
HUNT STOCK: Flint, Mich., Feb. 29-March 5.
IMPERIAL STOCK (C. Geo. Hamilton, mgr.): Hot Springs, Ark., Feb. 28-March 5, San Antonio, Tex., 6—indefinite.
KARROLL, DOT: Lowell, Mass., Feb. 29-March 5, Salem 7-12.
KENNEDY, JAMES (O. E. Wee, mgr.): Meadville, Pa., Feb. 29-March 5, Oil City 7-12, Punxsutawney 14-19, Kittanning 21-26.
KERHOFF DRAMATIC: Beloit, Kan., Feb. 29-March 6.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Portland, Me., Feb. 29-March 2-5, Bangor 7-12, Lowell, Mass., 14-19.
KING DRAMATIC (F. F. Cleckner, mgr.): McKeesport, Pa., Feb. 29-March 5, New Castle 7-12, Erie 14-19.
KLARK-URBAN (Harden Klark, mgr.): St. Johnsbury, Vt., Feb. 29-March 5.
LOCKES, THE: Valley Falls, Kan., Feb. 29-March 5.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Janesville, Wis., Feb. 29-March 5.
McAULIFFE, JERE, STOCK: Holyoke, Mass., Feb. 29-March 5, Taunton 7-12, Lynn 14-19.
McDONALD STOCK (G. W. McDonald, mgr.): Lexington, Miss., Feb. 28-March 5, Water Valley 7-12, Senatobia 14-19.
MACK, WILBUR (Matt Kussell, mgr.): Bowling Green, Ky., Feb. 29-March 5, Richmond 14-19.
MARKS BROTHERS (R. W. Marks, mgr.): Burlington, Vt., Feb. 29-March 5.
MARKS STOCK (Tom Marks, mgr.): Berlin, Can., Feb. 29-March 5, Brantford 7-12, Port Huron, Mich., 14-19.
MASON AND REED COMEDY: Hurdland, Mo., Feb. 28-March 5.
MAYNARD STOCK: Towanda, Pa., Feb. 29-March 5.
MILLER-BRYAN (F. F. Miller, mgr.): Geary, Okla., Feb. 29-March 2, Enid 3-5, Shawnee 7-12, Kreba, I. T., 14-19.
MURRAY AND MACKEY (John J. Murray, mgr.): Wheeling, W. Va., Feb. 29-March 5.
MYERS, IRENE (Will H. Myers, mgr.): Pottsville, Pa., Feb. 29-March 5, Williamsport 7-12.
MYERS, WILL H., STOCK (Sam Allen, mgr.): Oil City, Pa., Feb. 29-March 5.
MYRKLE-HARDER (Wm. H. Harder, mgr.): New London, Conn., Feb. 29-March 5, Lawrence, Mass., 7-12, Lewiston, Me., 14-19, Oswego 21-26.
MYRKLE-HARDER (Eugene Hall, mgr.): Alpena, Mich., Feb. 29-March 5, Jackson 7-12.
NATIONAL STOCK (Chas. R. Schad, mgr.): Meshoppen, Pa., Feb. 29-March 2, Liberty, N. Y., 3-5.
NATIONAL STOCK (Gross and Lyall, mgrs.): Troy, Ala., Feb. 29-March 5.
NORTH BROTHERS' COMEDIANS (Western; Frank C. Carter, mgr.): Chanute, Kan., Feb. 29-March 5.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Reading, Pa., Feb. 29-March 5, Paterson, N. J., 7-12, Newburgh, N. Y., 14-19.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Fitchburg, Mass., Feb. 29-March 5, Holyoke 7-12, Meriden, Conn., 14-19.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Athens, Ga., Feb. 29-March 5, Greenville, S. C., 7-12.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): Middletown, N. Y., Feb. 29-March 5, Schenectady 7-12, Amsterdam 14-19.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Elmira, N. Y., Feb. 29-March 5.
POWELL, PORTELL (Halton Powell, mgr.): Waterloo, Ia., Feb. 29-March 5, Iowa City 6-9, Oskaloosa 10-12, Centerville 17-19, Ottumwa 21-23.
RENTFROW'S PATHFINDERS: Stamford, Conn., Feb. 29-March 5, South Norwalk 7-12, Westerly, R. I., 14-19.
ROE STOCK (C. J. W. Roe, mgr.): Northampton, Mass., Feb. 29-March 5, Norwich, Conn., 7-12.
RYAN, DANIEL R.: New Bedford, Mass., Feb. 29-March 5, Fall River 6-12, Newport, R. I., 14-19.
SEWARD SHOW (Arthur J. Chisam, mgr.): Washington, Ind., Feb. 29-March 5.
SIGHTS, PAULINE: Miller, S. D., Feb. 29-March 2, Highmore 3-5.
ST. LOUIS DRAMATIC (A. Garfield, mgr.): Roswell, N. M., Feb. 25-March 2.
TAYLOR, ALBERT, STOCK: Fort Smith, Ark., Feb. 29-March 4.
TOLSON STOCK (T. Dwight Pepple, mgr.): Hot Springs, Ark., Feb. 29-March 5.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. R. Miller, mgr.): Shamokin, Pa., Feb. 29-March 5, Lancaster 7-12, Harrisburg 14-19.
VAN DYKE AND EATON (F. Mark, mgr.): Clarksburg, W. Va., Feb. 29-March 5, Parkersburg 7-12.
VERNON STOCK (Benj. B. Vernon, mgr.): Fort Allegany, Pa., Feb. 29-March 5, Coudersport 7, Bradford 14-19, Elmira 21-26.
WIEDEMAN'S SHOW: Napa, Cal., Feb. 29-March 5, Vallejo 7-12.
WILLIS STOCK: Ishpeming, Mich., Feb. 28-March 3, Menominee 4, 5, Sheboygan 6-13.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Napa, Cal., Feb. 29-March 5.
WOODS AND BRIGGS (Woods and Briggs, mgrs.): Hot Springs, Ark., Feb. 29-March 2, Little Rock 3-5, Fort Smith 7-9.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Providence, R. I., March 1-3, Fall River, Mass., 4, Taunton 5, Newport, R. I., 6.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): Kansas City, Mo., Feb. 29-March 5.
A COUNTRY GIRL: Hamilton, Can., March 2.
ANDREWS' OPERA (Chas. D. Hazelig, mgr.): Pawnee, Okla., March 1, Stillwater 2, Guthrie 3.
BABES IN TOYLAND: New York city Oct. 12-March 19.
BLACK PATTI TROUBADOURS: Norfolk, Va., March 1, Wilmington, N. C., 3, Darlington 4, Florence, S. C., 5, Sumter 7, Augusta, Ga., 8, Columbia, S. C., 9, Charlotte, N. C., 10, Charleston, S. C., 11, Waycross, Ga., 12, Jacksonville, Fla., 14, St. Augustine 15, Palatka 16, Tampa 17.
CAHILL, MARIE: Toronto, Can., Feb. 29-March 5.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Trenton, N. J., March 1, Easton, Pa., 2, Lancaster 3, Harrisburg 4, Altoona 5, Pittsburgh 7-12, Wheeling, W. Va., 14, Parkersburg 15, Marietta, O., 16, Zanesville 17, Columbus 18, Dayton 19, Springfield 21.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Fitchburg, Mass., March 11, 12, Gardner 18, 19.
DE ANGELIS OPERA (A. E. Morgan, mgr.): New York city Feb. 22-March 5.
EDWARDES, PAULA: Chicago, Ill., Feb. 22-March 5.
ENGLISH GRAND OPERA (Henry W. Savage's): Louisville, Ky., Feb. 29-March 5.
FLORODORA (Fisher and Ryley, mgrs.): Galveston, Tex., March 1, Houston 2, San Antonio 3, Austin 4, Waco 5.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
GLASER, LULU: New York city Feb. 29-March 5.
GLITTERING GLORIA: New York city—indefinite.
HELD, ANNA: St. Paul, Minn., Feb. 29-March 5.
HOITY TOITY (Ollie Mack and Jos. M. Galtes, mgrs.): Rock Island, Ill., March 1, Davenport, Ia., 2, Cedar Rapids 3, Grinnell 4, Des Moines 5, Kansas City, Mo., 6-12.
KING DODO (Henry W. Savage's): Savannah, Ga., March 1, Charleston, S. C., 2, Augusta, Ga., 3, Columbia, S. C., 4, Greenville 5.
MISS BOB WHITE: Waynesburg, Pa., March 7, Washington 8, Bellaire, O., 9, Steubenville 10, East Liverpool 11, Beaver Falls, Pa., 12, Mt. Pleasant 14, Scottdale 15, Latrobe 16, Greensburg 17, Altoona 18, Johnsonburg 19.
MOTHER GOOSE: New York city Nov. 30-Feb. 27, Philadelphia, Pa., 29—indefinite.
PRETTY PARIS (Henry W. Savage's): Akron, O., Feb. 29-March 5.
RED FEATHER: St. Paul, Minn., Feb. 29-March 5.
ROGERS BROTHERS: Pittsburgh, Pa., Feb. 29-March 5.
SCHEFF, FRITZI: Brooklyn, N. Y., Feb. 29-March 5.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Mason, Ia., March 1, 2, Algona 3, 4, Emmettsburg 5-7, Armstrong 8, Spencer 9-11.
THE BURGOMASTER: Montreal, Can., Feb. 29-March 5.
THE CHAPERONS (Klingsbury and Welty, mgrs.): New Orleans, La., Feb. 28-March 5, Mobile, Ala., 7, Selma 8, Montgomery 9, Birmingham 10, 11.
THE GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Newport News, Va., March 1, Richmond 2, Charlottesville 3, Roanoke 4, Bluefield 5, Bristol, Tenn., 7, Knoxville 8, Asheville, N. C., 9, Winston-Salem 10, Greensboro 11, Charlotte 12.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE GOOD OLD SUMMER TIME: Montreal, Can., Feb. 29-March 5.
THE ISLE OF SPICE: Burlington, Ia., March 1, Danville, Ill., 2, Terre Haute, Ind., 3, Evansville 4, Owensboro, Ky., 5, Louisville 6-9, Indianapolis, Ind., 9-12, St. Louis, Mo., 13-19.
THE MEDAL AND THE MAID: Philadelphia, Pa., Feb. 22-March 5.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): New York city Feb. 29-March 5.
THE PRINCE OF PILSEN (Western; Henry Savage's): Chicago, Ill., Feb. 15-March 5.
THE SILVER SLIPPER: Salt Lake City, U., March 3-5.
THE SULTAN OF SULU (Henry W. Savage's): Boston, Mass., Feb. 22-March 5.
THE TENDERFOOT: New York city Feb. 22-March 5.
THE WIZARD OF OZ: Washington, D. C., Feb. 29-March 5.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THREE LITTLE MAIDS: Boston, Mass., Feb. 15-March 5.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE: St. Paul, Minn., Feb. 29-March 5.
WILBUR OPERA (W. H. Fullwood, mgr.): Branford, Can., Feb. 29-March 2, Guelph 3-5, Stratford 7-9, St. Thomas 10-12.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): New York city Feb. 22-March 19.
WILSON, FRANCIS: Chicago, Ill., Feb. 21-March 5.

MINSTRELS.

FIELD'S, AL. G. (J. M. J. Kane, mgr.): Battle Creek, Mich., March 1, South Bend, Ind., 2, Goshen 3, Marion 4, Richmond 5, Lafayette 7, Crawfordsville 8, Champaign, Ill., 9, Peoria 10, Streator 11, Monmouth 12, Burlington 14, Davenport 15, Rock Island 16.
GORTON'S (C. C. Pearl, mgr.): Wausau, Wis., March 1, Appleton 5, Green Bay 6.
HAVERLY'S: Charleston, S. C., March 1, Augusta, Ga., 2, Spartansburg, S. C., 4, Asheville, N. C., 5, Charlotte 7, Greensboro 8.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Decatur, Ala., March 4, Florence 5, Jackson, Tenn., 8, Fulton, Ky., 9, Evansville, Ind., 12, Owensboro, Ky., 15, Lexington 17, Winchester 18, Maysville 19, Ashland 20.
NASHVILLE STUDENTS: Minco, I. T., March 1, Anadarka, Okla., 2, Apacha 3, Lawton, I. T., 4, Chickshaw 5.
QUINLAN AND WALL'S: Lima, O., March 1.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Albany, Ore., March 1, Salem 2, Centralia, Wash., 3, Olympia 4, Tacoma 5, Seattle 6-12, Portland, Ore., 13-19.
VOGEL'S, JOHN W.: Martinsville, W. Va., March 1, Sistersville 2, St. Marys 3, Parkersburg 4, Huntington 5.
WARD AND WADE'S: Logan, U., March 1, Pocatello, Ida., 2, Boise 3, Baker City, Ore., 4, Pendleton 7, Walla Walla, Wash., 8.
WHO, WHAT, WHEN (L. M. Boyer, mgr.): West Point, Miss., March 1, Aberdeen 2, Birmingham, Ala., 3, La Grange 5, Decatur 7, Dalton, Ga., 8, Atlanta 9, 10, Chattanooga, Tenn., 11, 12.

VARIETY.

A NIGHT ON BROADWAY: Chicago, Ill., Feb. 29-March 5, Detroit, Mich., 6-12, Cleveland, O., 14-19.
AMERICAN BURLESQUERS: New York city Feb. 29-March 12.
AUSTRALIANS: Boston, Mass., Feb. 29-March 3, New York city 7-12, Jersey City 14-19.
BLUE RIBBONS: New York city March 7-12, Philadelphia, Pa., 14-19.
BOHEMIANS: Kansas City, Mo., Feb. 28-March 5.
BON TONS: Baltimore, Md., Feb. 29-March 5.
BOWERY BURLESQUERS: New York city Feb. 22-March 5.
BRIGADIERS: Albany, N. Y., Feb. 29-March 2, Troy 3-5.
BRYANT'S BURLESQUERS: Boston, Mass., Feb. 29-March 5.
CHERRY BLOSSOMS: Newark, N. J., Feb. 29-March 5.
CITY SPORTS: Indianapolis, Ind., Feb. 29-March 5.
CRACKER JACKS: Rochester, N. Y., Feb. 29-March 4, Albany 7-9, Troy 10-12, Montreal, Can., 14-19.
DAINTY DUCHESS: Montreal, Can., Feb. 29-March 5, Boston, Mass., 14-19, New York city 21-26.
DAINTY PAREE: New York city Feb. 29-March 5.
DEVERE'S, SAM; New York city Feb. 29-March 5, Jersey City, N. J., 7-12, Brooklyn, N. Y., 14-26.
DODGE AND BOWMAN'S: Ottumwa, Ia., Feb. 29-March 1, Muscatine 2, 3, Moline, Ill., 4-6.
EAGLES: Providence, R. I., Feb. 29-March 5, Boston, Mass., 7-12, New York city 21-26.
FOSTER, FAY: St. Louis, Mo., Feb. 28-March 5, Kansas City 6-11.
GAY MASQUERADERS: Providence, R. I., Feb. 29-March 5.
GAY MORNING GLORIES: Brooklyn, N. Y., Feb. 29-March 12.
GRASS WIDOWS: Paterson, N. J., Feb. 29-March 5, Providence, R. I., 14-19, Boston, Mass., 21-26.
HIGH ROLLERS: St. Paul, Minn., Feb. 28-March 5, Chicago, Ill., 6-11, Detroit, Mich., 13-19.
HILL, ROSE, ENGLISH FOLLY: Pittsburgh, Pa., Feb. 29-March 5.
HOMER AND MASON: Hamilton, Can., March 1-5.
IMPERIALS: Buffalo, N. Y., Feb. 29-March 5.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Chambersburg, Pa., March 1, Harrisburg 2, Lebanon 3, Pottstown 4, Elizabeth, N. J., 5.
IRWIN'S, FRED: Chicago, Ill., Feb. 28-March 5.
JOLLY GRASS WIDOWS: Paterson, N. J., Feb. 29-March 5.
KENTUCKY BELLES: New York city Feb. 29-March 5, Philadelphia, Pa., 7-12, Reading 14-19.
KNICKERBOCKERS: Louisville, Ky., Feb. 28-March 5, Indianapolis, Ind., 7-12, St. Louis, Mo., 14-19.
LONDON GAIETY GIRLS: Connellsville, Pa., March 1.
MAJESTICS: Boston, Mass., Feb. 29-March 5, New York city 14-19.
MASCOTTE'S, VIOLET, BURLESQUERS: Boston, Mass.—indefinite.
MERRY MAIDENS: Cleveland, O., Feb. 29-March 5, Buffalo, N. Y., 7-12, Toronto, Can., 14-19, Rochester, N. Y., 21-26.
MOONLIGHT MAIDS: Jersey City, N. J., Feb. 29-March 5, Brooklyn, N. Y., 7-29.
MORNING GLORIES: Brooklyn, N. Y., Feb. 29-March 12, Newark, N. J., 14-19, New York city 21-26.
MOZART SYMPHONY CLUB: Tucson, Ariz., March 1.
NEW YORK STARS: Toronto, Can., Feb. 29-March 5, Rochester, N. Y., 7-12, Albany 14-16, Troy 15-19.
ORPHEUM SHOW: Minneapolis, Minn., Feb. 28-March 5.
PARISIAN WIDOWS: Brooklyn, N. Y., Feb. 22-March 5, Newark, N. J., 7-12, New York city 14-19.
REEVES, AL.: Philadelphia, Pa., Feb. 29-March 5, Baltimore, Md., 7-12, Washington, D. C., 14-19.
REILLY AND WOODS: Boston, Mass., March 7-12, Jersey City, N. J., 21-26.
RENTZ-SANTLEY: Chicago, Ill., March 6-11, Milwaukee, Wis., 13-18.
RICE AND BARTON'S: Minneapolis, Minn., Feb. 28-March 5, St. Paul 6-11, Chicago, Ill., 13-18.
ROYALS (Peter Clark, mgr.): Cincinnati, O., Feb. 28-March 4, Louisville, Ky., 6-12, Indianapolis, Ind., 14-18.
RUNAWAY GIRLS: Cincinnati, O., Feb. 28-March 5.
SYDELL, ROSE: Detroit, Mich., Feb. 28-March 5, Cleveland, O., 7-12, Buffalo, N. Y., 14-19.
THOROUGHBREDS: Scranton, Pa., Feb. 29-March 2, Reading 3-5, New York city 7-19.
TIGER LILIES: Philadelphia, Pa., Feb. 29-March 5, Scranton 7-9, Reading 10-12.
TRANSATLANTICS: Washington, D. C., Feb. 29-March 5.
TROCADEROS: New York city Feb. 29-March 5, Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
UTOPIANS: Milwaukee, Wis., Feb. 28-March 4, Minneapolis, Minn., 6-11, St. Paul 13-18.
WEBER AND FIELDS: San Francisco, Cal., Feb. 8—indefinite.
WORLD BEATERS: Providence, R. I., March 7-12, Boston, Mass., 14-19.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Lewiston, Me., March 1, Skowhegan 2, Augusta 3, Livermore Falls 4, Kennebunk 5, Milford, N. H., 7, Franklin Falls 8, New Haven, Conn., 9, Winsted 11, Worcester, Mass., 14, Dover, N. H., 15, Biddeford, Me., 15, Belfast 16, Waterville 18.
BOWMAN'S CIRCUS: Delray, Fla., March 1, Miami 2.
BROOKE'S CHICAGO MARINE BAND (Burt A. Hall, mgr.): Chicago, Ill.—indefinite.
BROWN'S AMUSEMENT (Southern): Bastrop, Tex., Feb. 29-March 5, Austin 7-12, Johnson City 14-19, Fredericksburg 21-26.
BROWN'S AMUSEMENT (Western): Ada, I. T., Feb. 29-March 5, Wagoner 7-12, Oklahoma City 14-19, Muskogee 21-26.
BUTLER, HELEN MAY, BAND: Marshall, Tex., March 2, Long View 3, Henderson 4, 5, Timpson 6, Nacogdoches 7, 8, Orange 10, Lake Charles, La., 11, Crowley 12.
CREATORE BAND (Howard Pew and Frank Gerch, mgrs.): Clinton, Ia., March 1, Rock Island 2, Freeport 3, Rockford 4, Beloit, Wis., 5, Janesville 6, Watertown 7, Green Bay 8, Appleton 9, Oshkosh 10, Fond du Lac 11, Milwaukee 12.
CRYSTALPLEX (W. H. Walsh, mgr.): Bath, Me., Feb. 29-March 5, Brunswick 7-12.
FLINT, HERBERT, MR. AND MRS.: Hastings, Neb., Feb. 29-March 2, Lincoln 3-5, Topeka, Kan., 7-10, Springfield, Mo., 14-19, Joplin 20-24.
HERRMANN THE GREAT: Portland, Me., March 1.
HEWETT (Illusionist): Medford, Okla., Feb. 29-March 1, Kingfisher 4, 5, El Reno 7, 8, Lawton 10-12.
KELLAR: Brooklyn, N. Y., Feb. 29-March 5.

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3d Season Featured

IN A HIDDEN CRIME

At Third Avenue Theatre this week.

KILTIES' BAND (T. P. J. Powers, mgr.): Santa Cruz, Cal., March 1, Berkeley 2, San Jose 3, Stockton 5, Sacramento 6.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Durham, N. C., Feb. 29-March 5.
PAULINE (Hypnotist; J. R. Pauline, mgr.): New York City, March 3-5.
PERKINS, ELI (Harrison Downs, mgr.): Weiser, Ida., March 8, Prosser 10, Seattle, Wash., 12.
PRESCELLE: Barton, Vt.,—indefinite.
SHEPHERD'S MOVING PICTURES (Eastern; A. L. Shepard, mgr.): Manchester, N. H., Feb. 29, March 1, Dover 2, 3, Portsmouth 4, 5, Bath, Me., 7, 8, Lewiston 9, 10, Portland 11, 12, Lewiston 13, Togus 14.
ZARBRAYS, THE: Martinsville, Ind., Feb. 29-March 2, Bloomington 3-5.

Received too late for classification.

A HOMESPUN HEART (Leon Williams, mgr.): Akron, O., Feb. 29-March 2, Wooster 4, Mansfield 5, Toledo 13-16.
A LITTLE OUTCAST (E. J. Carpenter's): Jackson, Miss., March 7, Vicksburg 8, Yazoo City 9, Greenwood 10, West Point 11, Aberdeen 12, Wenona 14.
A ROMANCE OF COON HOLLOW: St. Louis, Mo., Feb. 28-March 5, Collinsville, Ill., 7, Monticello 9.
AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Franklin, Ind., March 1, Logansport 2, Wabash 3, Kokomo 5.
AN ENGLISH DAISEY (Jos. Gaites and J. F. Arnold, mgrs.): Brooklyn, N. Y., March 7-12, Baltimore, Md., 14-19, New Haven, Conn., 21.
BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Orangeburg, S. C., March 2, Sumter 3, Florence 5, Marion 7, Darlington 8, Wadesboro, N. C., 9.
BEHMAN SHOW: Baltimore, Md., Feb. 29-March 5, Pittsburgh, Pa., 7-12.
BURK-McCANN (M. McCann, mgr.): Somerset, Pa., Feb. 29-March 2, Windber 3-5, Vandergrift 6-9.
EMERSON, MARY (Sam'l Lewis, mgr.): Ironton, O., March 1, Portsmouth 2, Jackson 4, Wellston 5.
FAUST'S, TED E., MINSTRELS (G. D. Cunningham, mgr.): Muskogee, I. T., March 1, Okmulgee 2, Shawnee 3, Chandler 4, Oklahoma City 5, Geary 7, Chickasha 8.
HALL, DON C.: Santa Paula, Cal., Feb. 29-March 5, Ventura 7-12, Santa Barbara 14-19.
HARRIGAN, EDWARD (M. W. Hanley, mgr.): Hudson, N. Y., March 1, Kingston 2, Poughkeepsie 3, Fishkill 4, Waterbury 5.
HARRIS-PARKMAN STOCK (Rob't H. Harris, mgr.): Charleston, W. Va., Feb. 29-March 5.
HICKMAN'S COMEDIANS (Guy Hickman, mgr.): Ottumwa, Ia., Feb. 29-March 5, Burlington, Ia., 6-12.
HOEFFLER, JACK, SHOW (Jack Hoeffler, mgr.: Decatur, Ill., Feb. 29-March 5, Pekin 6-13, Beardstown 14-19.
HUMAN HEARTS (Southern): Cincinnati, O., March 6-12, Beaver Falls, Pa., 15, New Castle 16.
LYCEUM STOCK (E. G. Grosjean, mgr.): Modesta, Kan., March 7-9, Chanute 10-12.
LYONS, LILLIAN (Dean and Ogle, mgrs.): Leetonia, O., Feb. 29-March 5, Minerva 7-12, Medina 14-19.
MACK AND ARMOUR'S COMEDIANS (C. D. Mack, mgr.): Kahoka, Mo., March 3-5, Memphis 7-9, Hitchman, Ia., 10-12.
MARKS BROTHERS (Joe Marks, mgr.): Paris, Can., March 7-12.
MOREY STOCK: Joplin, Mo., March 1-5, Webb City 6-12, Nevada 14-19.
MORTIMER-DEMING: Cardiff, Ill., Feb. 29-March 5.
NATIONAL STOCK (H. T. Glick, mgr.): Anniston, Ala., Feb. 29-March 6, Huntsville 7-13.
PARSIFAL: Canandaigua, N. Y., March 1, Lockport 2, Niagara Falls 3, Erie, Pa., 4, 5.
RAYMOND MOVING PICTURES: Emaus, Pa., March 1, 2, Alburtis 3, Palmyra 4, Pottstown 5.
ROBSON, ANDREW (Jno. W. Bennett, mgr.): Beaumont, Tex., March 1, Shreveport, La., 2, Marshall, Tex., 3, Palestine 4, Tyler 5, Dallas 7, Ft. Worth 8, 9.
SKY FARM: Augusta, Me., March 1, Togus 2, Bath 3, Lewiston 4, 5.
SUPERBA (Hanlon's): Toledo, O., Feb. 29-March 5, Cleveland 7-12, Youngstown 14-16, Erie, Pa., 17-19.
SWEET CLOVER (A. A. Thayer, mgr.): Hillsboro, Tex., March 1, Corsicana 2, Greenville 3, Dallas 4, Sherman 5, Gainesville 7, Denison 8, Paris 9.
TEN NIGHTS IN A BAR ROOM (Silver's): Middletown, N. Y., March 4, Port Jervis 5.
TEN NIGHTS IN A BAR ROOM (Brownlee and Reed, mgrs.): Norwich, N. Y., March 5.
THROUGH THE CENTRE OF THE EARTH: Paris, Ill., March 1, Greencastle, Ind., 2, Richmond 3, New Castle 4, Marion 5.
WELLS-DUNNE-HARLAN MUSICAL (Jno. Dunne, mgr.): Nashville, Tenn., March 2-4, Atlanta, Ga., 7-12.
WILLS MUSICAL COMEDIES (Wm. Gray, mgr.): Stratford, Conn., Feb. 29, March 1, London 2, 3, Galt 4, 5.
ZAZELL AND VERNON COMEDIANS (H. P. Hill, mgr.): Syracuse, N. Y., Feb. 29-March 2, Rochester 3-5, St. Catherines, Can., 7, Hamilton 8, Ottawa 10-12, Quebec 14-16.

OPEN TIME.

INDIANA.—Angola—Croxton Opera House, March and April.
Logansport—Pythian Opera House, March.
Madison—Grand Opera House, March.
New Albany—Grand Opera House, March.
IOWA.—Creston—Temple Theatre, March and April.
MICHIGAN.—Muskegon—The Grand, March 15-18, 20, 21, 23-26, 28-31, April 1-4, 7-9, 11-16, 20-23, 25-28, May 2-7.
Owosso—Opera House, March and April.
MISSISSIPPI.—Meridian—New Opera House, March and April.
NEBRASKA.—Beatrice—Paddock Opera House, March 14-19.
NEW JERSEY.—Burlington—New Auditorium—March 17, 19, 21, 26.
NEW YORK.—Johnstown—Grand, March.
PENNSYLVANIA.—Pottstown—Grand Opera House, March and April.

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Dan Collyer and Joe Sparks Co. in scene from "Under Cover," Wood and Ray, Belle Stewart, Allen J. Shaw, Ford Sisters, Mascotte Comedy Co., The Kalmos and Colibri's Midgets.

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Write or wire quick, T. W. BARHYDT, Jr., Manager, Grand Opera House, Terre Haute, Indiana.

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THE PACIFIC COAST FREE.

FULL details of the organization of the Pacific Coast Independent Theatre Managers' Association, noted in THE MIRROR recently, are given in this journal this week.

The action of these managers, who are the most prominent on the Coast and who control the better theatres there, is something for managers in the East and elsewhere to read about and think about.

Thought upon the subject by managers who permit the Theatrical Trust to run their theatres as the Trust pleases, and who, in fact, have been reduced by the methods of the Trust to the level of Trust employes, with no power to deal with the policies of their own houses in any way, should beget some result.

"The Syndicate method of booking," says J. P. HOWE, of Seattle, a promoter of and an officer in the Coast Association of Independent Managers, "has been tried and, as it was conducted, has been found wanting, and we intend to return to the method of every man managing his own business."

Do the managers outside of the Coast territory—in the East, the Middle West and the South—that turned over their properties to the Trust, and have by that means been reduced to mere figureheads, pretend to say that the methods of the Trust have been and still are satisfying to them?

If the methods of the Trust have "been found wanting" on the Pacific Coast, they must have been found wanting elsewhere. And if the managers on the Coast—men of substance and experience, with large theatre properties—have come to realize that "the system of fees and the like," established by the Trust for the sole benefit of that close corporation, has been found to be offensive and objectionable, can it be possible that the scores of managers elsewhere, who have been and are under the same system and under the thumb of the Trust, find their positions and their experiences happy?

The managers of the Coast territory, irritated by the irksome and domineering methods of the Trust, its exaction of "fees and the like," and its rule or ruin policy, and realizing that many of the more desirable stars and attractions that are conducting their business successfully in spite of the Trust and in absolute independence could not be seen in their theatres and by their publics under Trust rule, have joined to shake off the yoke of the Trust and again become directors of their own theatres.

These independent managers will enjoy that consciousness—so long foreign to most of the managers of first-class theatres in this country—that they themselves can pick and choose attractions, and themselves enjoy the profits of their enterprise in business freedom, without being compelled to pay "fees and the like" to outsiders who have no business to interfere with them.

It is safe to say that there are many managers in other parts of the country who chafe under their vassalage to the Trust, but who are afraid to voice their miseries and dare not break their chains. The rapid growth of independent attractions, however, managed by men who are determined to maintain business freedom in any circumstances, and who have thus far shown that they can defy the Trust, will work such a change in the complexion of matters that in self-preservation managers must throw off the Trust burden that they are carrying and from which they realize no benefit whatever while the men whose victims they are reap most of the profits.

The action of the managers of the Pacific Coast is an object lesson.

IMPERTINENT AND INCONSIDERATE.

Among its many valuable features, THE MIRROR dispenses information to thousands through its department of "Questions Answered." In most cases, the information here supplied is of general interest while it is responsive to individual requests. It may be said as to this matter that in the manner of a person's questions may be read something of the character of the questioner, just as character may be read in handwriting, in the face, and in everyday habits subject to scrutiny. Thus it happens that selfishness, lack of consideration for others, impertinence, ignorance and even boorishness may be disclosed in letters sent to any source of information, as they often are disclosed in letters received by THE MIRROR and written by persons who are moved by a vulgar curiosity, by intrusive or meddling minds, or by bald self interest. It is needless to add that illegitimate questioning embodying any or all of these characteristics is ignored by this journal, which, in its department of "Questions Answered," as in its other departments, aims at the greatest good to the greatest number.

It seems necessary, now and then, however, to rebuke certain persons who ignore all rules that should be observed in the matter of questioning, or who in a self-centered way forget their relations to the rest of the world. Too many persons who ask questions relating to players, for instance—as a minor instance of this matter—fail to bear in mind the long-observed and clearly-printed rules that control THE MIRROR, and impertinently desire information about actors that relates to private affairs, and that would inspire resentment in those who seek it if asked as to themselves. This class of querists erroneously assume that everything about a player is public property, even to the player's daily bill of fare—an idea, it may be added, that journalism of a certain sort has done much to foster in its impudent and offensive searches for sensation.

Another class of questioners foolishly look to THE MIRROR to materially aid them in personal works of considerable magnitude that require long research and great labor. These persons are either indolent, and hope to find others that will do their work for them, or they lack common intelligence. One such person recently desired THE MIRROR to send him a series of facts the tracing of which would require the work of a trained man for weeks, if not for months, the excuse of the inquirer being that he was writing a book and needed just this material. If THE MIRROR had furnished this mass of detail, there would have been very little of the book to write. A man with half a dozen cords of four-foot wood in his yard does not expect that the first man he sees passing with a saw and buck will reduce the wood to stove lengths for the asking.

A letter received yesterday by THE MIRROR discloses another class of querists—persons who add to a number of all sorts of questions, most of them inspired by idle curiosity, a blunt and exasperating impertinence of manner. This person demands to know "who controls" such and such a "show" (naming a very minor attraction); the permanent business as well as the private addresses of the controllers; as to whether a certain young woman is married, with the added question, "Isn't she suffering from some indisposition which recently occurred?"; and then the seeker after knowledge fires a volley of mixed missiles in the form of queries, the actual names, of course, in the questions being omitted, although the questions are exactly reproduced as to form:

Mr. Soandso commands the authorship of what plays?

Can you tell me or not if Mr. Blank, of Cincinnati, has ever written any plays?

Name them.

In what piece is Mr. Blank (author of Blank, Blank) and wife appearing in this season?

Do you know anything about Miss So, of Soandso's company, of which let me know in what plays she has appeared in of yore?

Married?

Or unmarried? She is known as the child wonder, as she claims.

When did Mr. Hopskipandjump go out this season, and how long is he going to stay?

Can you give me the exact salaries of Miss Blank and Mr. White?

And there were others, but enough is enough, and these samples reflect the integrity of the rest and will stand for many others that come in. The cheap audacity of some of these questions speaks for itself. It may be added that invariably the persons asked about in the foregoing are of as little account in the economy of the theatre as is this questioner in any economy—except, perhaps, that of white paper.

HENRY AUSTIN CLAPP.

Henry Austin Clapp, the noted dramatic critic, who died in Boston Feb. 19, was one of the best living authorities on Shakespeare and his plays. He knew them all by heart, and when lecturing on Shakespeare, his plays and times, seldom referred to his notes, often talking to his delighted audiences for two hours without a reminding glance. He was also a living Shakespearean glossary.

Mr. Clapp would have been sixty-three years old had he lived until July 17. He was a Harvard man, having been graduated there in 1860 with high rank. He was for a time a teacher in the Boston Latin School, a student in a Boston law office, and at the outbreak of the war a private in Company F of the 44th Massachusetts Volunteers, with which he served for nine months in North Carolina, returning to Boston to enter the Harvard Law School, from which he was graduated with honors in 1864.

He was forty years in journalism and literature, and never in all that time did he turn out a thoughtless or careless piece of work. Mr. Clapp was always a student and thinker. Because his ideals were so high he was sometimes called a pessimist, when he was only a leader, not a follower, and he made the *Advertiser* the leader, not follower, in dramatic criticisms.

Mr. Clapp was a member of the St. Botolph and Authors' clubs of Boston, but he cared more for evenings with Shakespeare, in his library, with his family, than for club life.

His articles on Salvini, Cushman, Forrest, Booth, Ristori, Fechter, and Walter Montgomery, in the early seventies, in the columns of the Boston *Advertiser*, were little classics, and would make profitable reading for right-off-the-reel critics of to-day, if extracted from the old files and published in a pocket volume.

He loved the theatre, and was never above going to see a play in even third-class houses. There was always something to learn, or talent to discover, in any theatre. He never affected a superiority to human nature, and whenever he found worth he chronicled it, and not as one who confers a favor, but as one who kindly helps. His clear thinking made him a clear writer, and there were no fireworks in his garden, to distract the attention from the ramshackleness of his house. If his head was cool, his heart was warm and tender, his disposition kindly. He was in his element when his artistic and moral consciences would permit him to praise instead of censure; but when truth was on his side it mattered not who or what papers hurrahed over the mediocre, he daggered it, throwing consequences to the winds. He reasoned that his life had made his judgment sound, and his love of truth made that judgment second to none, so he would as soon have cut his throat as to be found yelling with the fly-brained, or characterless, majority, when he was right in being opposed to their uncooked opinions.

Mr. Clapp was the deadly enemy of the dirty farces and plays imported by the commercial managers to foul the public morals and stain the stage, during the past ten years. They turned the natural sweetness of his character into vitriol, and he poured that vitriol over them as copiously as the business policy of his papers would permit. For the Syndicate he had a loathing that can only be put into spoken words by a strenuous vocabulist, and for its commercialism a horror that was Æschylus-like. The mention of the name of any one of the notorious pack would give him mental dyspepsia.

Mr. Clapp was a forceful and brilliant speaker, and his diction, enunciation and pronunciation were impeccable. Shakespeare made him (as he has many others) what he was: the highest type of a gentleman.

He was one of the handsomest men of his time, his head and face being molded by Nature in one of her happiest moods—in one of the moods in which she never turns out poor work. He looked like the high-class soldier, and had the soldier's spirit under fire.

He leaves a widow and son, Roger. His funeral was held Tuesday last at the Church of the Advent, in Boston, and was attended by Boston's old *régime*, and all the Supreme Court Justices, as well as literary, pulpit, stage and journalistic notables. The services were marked by the simplicity which Mr. Clapp loved. Every pew was filled by loving mourners, some of whom had known him only through his work. The following paid tribute in the church to the worth of Henry Austin Clapp:

Chief Justice Marcus P. Knowlton, Justices James M. Morton, John Lathrop, James M. Barker, John W. Hammond, William C. Loring, and Henry K. Braley, the full bench of Massachusetts. With them were Clerk John Noble, Assistant Clerk Clarence H. Cooper, and the Hon. Henry W. Swift, reporter of decisions.

All of the offices of the Supreme Court were closed from 10.30 to noon, in respect to the memory of Mr. Clapp, who was clerk of the full bench.

Of his associates on the Boston *Herald* staff there were present John H. Holmes, the editor; Harry H. Holmes, George F. Babbitt, Philip Hale, Mr. and Mrs. Alfred T. Waite, D. W. Smith, Jacob C. Morse, Hugh P. McNally, Mrs. Caroline H. Washburn, and Mrs. Sallie Joy White. Of Mr. Clapp's class, Harvard, 1860, there were present Henry L. Spalding, Dr. G. G. Webber, the Rev. Charles A. Humphreys, B. F. Thomas, Professor George H. Whittemore, the Rev. Will C. Wood, Alexander Wadsworth, and Daniel Leland. There were of Mr. Clapp's old comrades of Company F, 44th Regiment, Massachusetts Volunteers, Dr. E. R. Cogswell, Horace B. Coburn, Darius Cobb, and Eben N. Hewins. Of his brother dramatic critics there were Henry Malcolm Ticknor, of the Boston *Journal*; Warren Davenport and William E. Bryant, the latter for many years dramatic critic on the *Journal*. A notable group in the pews were Colonel Thomas Wentworth Higginson, William Lloyd Garrison, Francis Jackson Garrison, Mrs. Maria G. Porter, Mrs. Henry T. Spooner, the Rev. Mr. Ayers, of the Boston *Advertiser*, Secretary William A. Hovey, of the St. Botolph Club; Henry M. Upham, of the Old Corner Book Store; President T. S. Waterman, of the Boylston Bank; Mr. and Mrs. William A. Blanchard; Judge Lloyd E. White, of the Superior Court; F. W. Noxon, F. H. Nazro, and Mrs. Gould.

The casket was borne into the church at 11 o'clock. The pallbearers were E. W. Hunnewell, George P. Gardner, Charles P. Gardiner, Dr. Alexander Whiteside, Leverett S. Tuckerman, George C. G. Coals, and Erving Winslow.

Preceded by the cross-bearer, the surpliced choir, the clergy—the Rev. W. H. van Allen, rector of the church, the Rev. F. B. Allen, city missionary, a close personal friend of Mr. Clapp; the curates of the church, the Rev. H. A. Metcalf, the Rev. F. A. Reeve, and the Rev. L. S. Schermer—and the pallbearers, the body was borne to the altar, followed by the immediate family and mourning relatives, with whom were Mr. and Mrs Henry D. Forbes.

The processional hymn was "Far from My Heavenly Home." The burial sentences were read by the rector and the Scripture lesson by the Rev. F. B. Allen. The choir sang the hymn, "Jesus, the Very Thought of Thee," and the offices for the dead were chanted. There was the full committal service. The recessional hymn was, "For All the Saints Who from Their Labors Rest." The place of interment was the old North Cemetery in Dorchester.

QUESTIONS ANSWERED.

R. V. VERNON: Mrs. Spooner and daughters are Americans.

H. N. PALMER, Chattanooga, Tenn.: THE MIRROR has no record of it.

S. A. KUECHT, St. Louis: 1. Pain's Burning of Rome office is 12 Park Place, New York. 2. Address manager of the office.

F. V. B.: A letter addressed to a member of the profession, care of THE MIRROR, will be advertised in THE MIRROR'S letter list, and forwarded, if possible.

BOB AITKEN, Ashland House, N. Y.: 1. George E. Audie is the treasurer of the New Lyceum Theatre, New York. 2. Mr. Gillette is a remarkably clever actor and has yet to do his best work.

MARGARET MAYO, Boston: A Doll's House has been played so often, in so many places, by so many great as well as unknown actresses, during the past ten years, that it would be almost impossible to cover your question.

ELIZABETH P. G., Detroit, Mich.: 1. Tim Murphy does not hail from Virginia or San Francisco. He was born in Washington, D. C. 2. Ralph Delmore has not been in Mr. Gillette's company for two seasons.

YEARLY SUBSCRIBER: 1. If you are a member of the profession you can be a member of the Actors' Society. 2. That society will help you to an engagement. 3. The way that managers secure people is to engage them. 4. Think once or twice before sending in such simple queries.

CURIOUS: Kyrle Bellew was in Lester Wallack's company. He played leading parts. Harry J. Montague was Wallack's first actor of leading parts in the past generation; Osmand Tearle, the second; Charles Coghlan, the third, and Mr. Bellew, the fourth.

CARDINAL WOLSEY, Marion, N. Y.: 1. You say nothing about your qualifications. If they are good you can become a star in time, if you can convince a manager that you have enough capital.

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TIME. By Bernard Kling.
TOTTIE FOOTLIGHTS. By Amy Demaris.
DER UNSTERBLICHE FELIX. By Heinrich Conried.
WHAT MEN CALL LOVE. By W. H. Hargreves.
A WOMAN OF THE WORLD. By Tom Terriss

LETTER TO THE EDITOR.

Large for Its Size.

UNIONTOWN, PA., Feb. 26, 1904.

To the Editor of The Dramatic Mirror:

SIR.—After reading your editorial in reference to the ordinance just passed by the Borough Council of this town we find no fault with your comments in regard to the same, but we do object to the statement that Uniontown is not a large place and seldom, if ever, plays any of the better attractions.

A town of 15,000 population, doing business with 35,000 more; with an assessed valuation of over $14,000,000; with five of the wealthiest banks in the country, based on the capital stock; nine of the best hotels in Pennsylvania; dozens of the finest business blocks to be found anywhere, one of them eleven stories and erected at a cost of a million dollars; two first-class theatres—is no village, even if it does have some backwoods lawmakers. And if you would refer to your correspondent's weekly report you will see that the attractions playing here are equal to any now on the road. Please refer to this week's report, and note coming attractions in West End Theatre.

Should you ever come this way we will be pleased to show you one of the busiest, liveliest and wealthiest towns in the United States, and thoroughly up to date in every respect, except its lawmaking City Fathers. Yours very truly,

HARRY BERSON,
Sole Owner and Manager West End Theatre.

THE USHER

The announcement of Mr. Savage's preparations to give Parsifal in English at Daly's Theatre in May has excited comment of a conflicting sort. Persons that have been unable to procure seats at $10 apiece for Mr. Conried's performances of the festival play at the Metropolitan are naturally pleased with the prospect of an opportunity to witness it on a smaller scale and at smaller prices.

Mr. Conried thinks that "to give Parsifal in English would be a desecration." Madame Wagner—possibly a higher authority—considers the Conried representation in the original tongue a desecration. Managerial "ethics" are generally based upon whose ox is gored.

If it is not a "desecration" for Mr. Conried to take advantage of a legal loophole and to violate the intentions of the composer and the protests of his widow, then there is no "desecration" involved in Mr. Savage's plan, as the reverent spirit of the work need not necessarily suffer in translation. Heyse's Mary of Magdala, for example, was interdicted in Berlin, but Mr. Winter's English version has not been found objectionable in America. The question of language is not concerned in the matter.

Where Parsifal is likely to suffer at the hands of Mr. Savage is in the loss of space and the dignity thereof. The scenic side of the work necessarily must lose within the compass of a theatre stage, while a condensed orchestration for a comparatively small number of musicians can scarcely do justice to the score. Furthermore, where is the American producer to find an American Amfortas, Kundry and Parsifal to approximate even Van Rovy, Ternina, and Burgstaller?

Nevertheless, there will be thousands of the general public that will be drawn by an irresistible curiosity to see Parsifal at moderate prices, however inadequate the circumstances of its production, and Mr. Savage—a shrewd and successful man of business—realizes this and awaits the result confidently.

♣

By the way, it is gossiped among those familiar with the inner workings of Metropolitan Opera affairs that the Parsifal production is a special enterprise in which Mr. Conried is backed by Messrs. George J. Gould and James H. Hyde. These millionaires furnished the large amount of money required to stage the work, and they will realize heavily on their investment.

♣

Mr. Belasco is energetically waging war upon the Trust. In Buffalo last week he made a ringing speech before the curtain at the Star Theatre—a Trust establishment—where one of his stars was fulfilling a contract made before he severed relations with the would-be booking monopoly. The local manager made desperate efforts to keep the matter out of the newspapers, but the endeavor was unsuccessful.

In an interview later in the week Mr. Belasco discussed the booking outlook. "Next season," he said, "the Trust must supply three hundred theatres nightly with attractions. It cannot begin to produce that number. The out-of-town theatres will mostly get the New York failures of this season.

"The Trust has been able to hold together as long as it has because most of the producing managers and the theatre managers are cowards. They are afraid to make a stand. Ten managers combining could cause the Trust to disintegrate. Let the theatre manager assert himself and be a manager, not a janitor, and see how long the Trust will last! Without the producing manager, what would become of the Trust?"

♣

One familiar with theatrical and journalistic conditions in Indianapolis sends me the following interesting communication:

"Mr. A. D. Miller, manager of English's Theatre here for the Valentine Company, is rapidly becoming a Dictator with a capital D so far as newspaper criticism in this capital is concerned. About a year ago Mr. Miller opposed such strenuous objections to the theatrical reviews of Horace Lancaster, on the Indianapolis *Journal*, that that critic was forthwith removed. This season, when Charlton Andrews, of the Indianapolis *Sentinel*, undertook a campaign of fearless criticism, Mr. Miller, remembering his previous success, went on the warpath for Mr. Andrews' scalp. For five months the *Sentinel's* managing editor stood by the critic, but when at length Mr. Miller went to the *Sentinel's* owners and threatened to withdraw his advertising and the advertising of the other theatres in Indianapolis, his argument prevailed and Mr. Andrews was deposed. The special cause of Mr. Miller's final step was an article in which Mr. Andrews deplored the fact that 'second' companies were foisted upon Indianapolis playgoers as good enough for them, every device being adopted to make them believe they were to see the original productions."

Mr. Miller seems to be a faithful disciple of Trust principle and practice in this respect. He has adopted the method that in several cases Trust managers have worked successfully for the purpose of gagging outspoken critics.

It is understood that one of the prime purposes of the "Managers' Protective Associations" which the Trust is trying to organize in various cities throughout the United States, ostensibly for the benefit of local managers, but in reality to whip them into line, is to "regulate" the newspapers. The ancient weapon of advertising is to be utilized to insure a tender regard for the box-office on the part of the dramatic writers.

♣

F. H. Clinton has assumed the management of the Margaret Theatre in Anaconda, Mont. He objects strenuously to the exactions of the Trust's branch, the Northwest Theatrical Association, and he has removed the Margaret Theatre from its clutches. Mr. Clinton writes:

"I was the treasurer of the Margaret for five years, so the operations of the Northwest Theatrical Association, with which it was identified previously to my assuming control on the first of the year, are not unknown to me. The Northwest people, who control most of the other theatres in Montana, had an idea that I would continue to pay them a percentage on the gross for every attraction played, while they would give me no say whatever in regard to what I should play, what my percentage would be, or even a voice in the arrangement of dates. They would simply book the house and I would take the results. If I consented they would have me 'to the bad' all the time.

"During the period that the association booked the Margaret they filled in here when they could not go somewhere else to advantage. This place will support eight or nine attractions a month, but when three attractions are booked in a week on consecutive nights, as they used to be by the association, it naturally followed that they could not clear much profit. Of course, the association is endeavoring to put obstacles in the way of my booking, and are spreading stories detrimental to theatrical business in Anaconda I shall be glad if THE MIRROR will place these facts before its readers, so that managers playing this territory will understand the situation."

♣

Following Mr. Clinton's letter there comes word from Anaconda that John Court, General Manager of the Northwest Association, recently arbitrarily cut several attractions out of Anaconda that had been booked there. Mr. Clinton promptly canceled The Eternal City's date for March 3 and gave it to another attraction. This has obliged The Eternal City company to give three performances this week in Butte to fill in the vacant night.

♣

If it be true—and strange things are true, sometimes—that A. L. Erlanger is going to Bayreuth to get the "dramatic rights" of Parsifal from Madame Wagner, we may expect news of a Bavarian earthquake shortly. The mere idea of Erlanger confronting Liszt's daughter and Wagner's widow presents pictorial features to the imagination that would make a Drury Lane transformation scene pale its ineffectual fires.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Last Sunday, Feb. 28, at the Bijou Theatre, Brooklyn, a special service was held by the General Secretary for the purpose of organizing a Brooklyn Chapter of the Alliance. This was deemed necessary, owing to the constant growth of the New York Chapter. In spite of the inclement weather quite a large audience assembled. The service was conducted by the Rev. Walter E. Bentley, assisted by the Rev. F. J. Clay Moran. Mr. Bentley preached on The Church's Duty to the Theatre, and Edna May Spooner rendered a solo with fine effect. Mrs. B. S. Spooner, to whose kindness the Alliance was indebted for the use of the house, read the following letter from the pastor of her own (Methodist) church in Centerville, Iowa:

"I do not see why the drama may not be as pure and proper and elevating as any other production of real life through the printed page or voice of the actor in impersonations. I say this to let you know that here is one pastor who is sympathetic with every person who is trying conscientiously in the way they have chosen by preference and natural ability to work to benefit their fellows. My cordial congratulations and kindly blessings go with this note."

Rev. Walter P. Stoddard, Charles T. Catlin and B. F. Johnston took up the offering, after which several hundred people assembled on the stage, most of them joining the Alliance, and by resolution Mr. Bentley organized the Brooklyn Chapter with the following list of officers: President, Mrs. B. S. Spooner; first vice-president, Gertrude Brinkerhoff; second vice-president, Rev. Robert Rogers; secretary, B. F. Johnston; treasurer, Cora Morlan. On the Local Council the following were elected: The Rev. Dr. Darlington, Rev. Father Crowley, Rev. Dr. F. Gifford Nelson, T. C. Raine, and Mrs. Helena Burton, representing the Church; Etta Reed Payton, Cecil Spooner, Augustus Phillips, and Harold Kennedy, representing the Stage. Gertrude Brinkerhoff was chosen as the Brooklyn delegate on the National Council. Later in the season Mr. Bentley will hold another service in the theatre for the purpose of strengthening the Chapter.

At the meeting held by Mr. Bentley on Monday, Feb. 23, in Reading, Pa., a chapter was organized provisionally, and it was decided upon his return visit to hold a mass meeting later on in the season in the Reading Academy of Music.

Harry Leighton spoke on Shakespeare and the Alliance before the Williams Memorial College at New London, Conn., Feb. 23. A large and appreciative audience was present.

The Chicago Chapter held recently a reception and entertainment in the Masonic Temple. There were 100 people present, among them being many members of the profession. The local secretary, Rev. Dr. Wilson, made an address, in which he outlined the mission of the Church in its efforts to co-operate with the theatrical profession.

"Heretofore," he said, "there has been in many quarters a great deal of opposition to the theatre among the clergy and church people. There has been no bond of sympathy between them. The clergy looked upon the stage as a hindrance to their work, and the profession regarded the clergy as their opponents. The work of our Alliance is rapidly bringing about better relations."

Dr. Wilson announced that it is the purpose of the Chicago Chapter to open permanent quarters where reading rooms and reception halls can be provided, so that all theatrical people may congregate there any time they may desire. Following Dr. Wilson's address an entertainment of singing and recitations was given.

The Boston Chapter held its regular tea last Thursday. Mrs. Charles H. Bond was the hostess, assisted by Frances I. Gallier and Elizabeth Stewart. Among the guests were Mildred Holland, Fanny Cannon, Madame Avery-Strakosch, Rabbi Fleischer, Gordon Walker, Alice May Holtt, Elsie Macey, Mrs. John Heath, Joseph B. Fuller, Marion Grey, Mrs. Arthur Pray, Mrs. Laura Hallett, Marguerite Paul, and Charles H. Bond.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held this Wednesday and that of the National Council on Friday afternoon at 4 P.M., at the headquarters.

Rosa Rand, Mr. and Mrs. Forbes Curtis, Rev. George W. Atkinson, Elouise Oldcastle, E. P. Lewer, Mrs. Harry Leighton, Laura Alberta, Charles T. Catlin, Estelle Sprague, David A. Ireland, Mrs. Andrew J. Robinson, St. Clair Bayfield, Edythe Totten, Rev. and Mrs. Walter E. Bentley, Arthur W. Owen, Virginia Beech, "Aunt Louisa" Eldridge, and many others were at last Thursday's tea, held by the New York Chapter, and the hostess was Helaine Hadley, of the Quincy Adams Sawyer company.

Next Sunday Mr. Bentley will preach at St. Paul's Church, Paterson, N. J., at 8 P.M., and in all probability the Paterson Chapter will be organized. All members of the profession are cordially invited.

WESTERN INDEPENDENTS.

Managers of Pacific Coast Unite to Conduct Their Business Themselves.

An association of theatre managers on the Pacific Coast has been formed to conduct the business of their houses on independent lines, and the outlook for independent attractions is brighter in that locality than it has been in years.

There has been an attempt to belittle this new Western organization and to misrepresent it as of no importance. A mere statement of the facts, however, will pretty thoroughly explode this theory.

The new organization of Western managers is called the Pacific Coast Independent Theatre Managers' Association. It represents a co-operative organization of managers of the leading—and among them the finest—theatres on the Coast, for the purpose of booking their attractions independent of the Theatrical Syndicate, and establishing a circuit for the convenience and business in that vicinity of the growing list of attractions that purpose also to conduct their affairs in absolute independence of the Syndicate. The new association is one of particular strength, and represents a very large money investment in theatres reaching from the Southern to the Northern theatrical terminus of the Coast.

The prime movers and organizers of this association are J. P. Howe, of Seattle, Wash.; Harry W. Bishop, of San Francisco, and Oliver Morosco, of Los Angeles. The association controls fourteen of the leading theatres in the more desirable cities on the Coast, the houses being located in Los Angeles, Santa Barbara, San Francisco, Oakland, Sacramento, Tacoma, a new theatre to be built in Portland, Ore., and the Seattle Theatre. These, in fact, are the "cross-road" and "watering-station" points mentioned in the asinine article written and published in the interest of the Theatrical Syndicate in New York in an attempt to misrepresent this association.

Mr. Bishop controls the New Majestic Theatre, San Francisco, which he will open on April 6 with Isabel Irving in The Crisis. He is also building in Oakland one of the handsomest and best-equipped theatres in this country, erected on the lines of the Royal Theatre, Munich, to be known as Ye Liberty Playhouse. This theatre will open this Spring. Mr. Morosco has in Los Angeles two theatres, the Burbank and the Casino, and is about to begin the erection of a third theatre in that city. Mr. Howe controls the Seattle Theatre, and arrangements are being made for the erection of a new theatre in Portland. In discussing the plans of the Pacific Coast Independent Theatre Managers' Association, Mr. Howe says:

"The object of this association is to be free to book whatever attractions it desires without the consent of any Syndicate, and to secure these attractions without paying a large tribute in the form of a booking fee. It is thoroughly a business proposition, inspired and conceived for the best interests of the managers, and to secure attractions for the Coast which otherwise they would not be able to play.

"We have already for next season twenty weeks of solid bookings, including the attractions—stars and companies—of David Belasco, Mrs. Fiske, James K. Hackett and his enterprises, Weber and Fields, and others.

"The managers in this association have unlimited financial means behind them, and before the organization was consummated they received positive assurances of the support of the leading Eastern producers, aside from those already mentioned, and next season they will be able to bring to the Coast attractions of a character and number that will make it the most notable in the history of Western theatres.

"We are waging no fight against any one, but we believe for the best interests of the theatrical business on the Coast—and all over the country as far as that is concerned—that a method of independent booking, free from the system of fees and the like, should be inaugurated. As far as we are concerned, we have the handsomest and costliest theatres in the West. It is not a fight on our part—simply a change of business policy.

"The Theatrical Syndicate method of booking has been tried, and as it was conducted it has been found wanting, and we intend to return to the method of every man managing his own business. You may rest assured that any claim that we cannot live is foolish, for we are not the sort of men to go into a deal of this kind without knowing just where we are at. We are not operating on possibilities or promises, but we have the contracts. The attractions named above are coming, and we have others.

"I will say this, that never in the history of my management of a theatre have I had so many bookings for an approaching season at this time as I have now, and all one has to do is to glance over what they are and note their character to see that they represent the best that America can offer.

"The fourteen theatres that are now in the independent association represent the best on the Coast. The new theatres in Oakland and Frisco are the handsomest in the country, and the theatres to be built in Portland and Los Angeles will be equally as handsome. We shall play the best attractions at proper prices. Excessive prices will not be charged for bad attractions, and we shall give the people one hundred cents on the dollar for every attraction that we play. We are big and strong enough to take care of ourselves, and any statement that has been made that the independent attractions cannot play in my house next season is erroneous."

It is significant of the falsehoods that have been set afloat at the instance of the Syndicate relative to this and other independent enterprises that the Syndicate manager in Seattle, when approached by a local newspaper on this subject, employed to give color to his statements the lie sent broadcast by the Syndicate as to James K. Hackett, who nailed that lie in THE MIRROR and through the Associated Press last week.

ACTORS' FUND HOME BENEFIT.

The annual benefit in New York in aid of the Actors' Fund Home on Staten Island will take place this (Tuesday) afternoon at the New York Theatre. The performance is in charge of Daniel Frohman, and the players who have promised to appear represent nearly every company of importance now in the city.

The programme will include scenes from The Tenderfoot and Babes in Toyland; one-act plays entitled The March of Time, A Dakota Widow, For Sweet Love's Sake, Shylock Before the Court of Appeals, 'Way Up East, and The Holidays, and songs and individual "turns" by Kyrle Bellew, Raymond W. Hitchcock, Sam Bernard, William Norris, Hubert Wilke, and Rose Botti.

The introductory address will be made by Wilton Lackaye. The music will be supplied by the combined orchestras of the Lyceum and New York theatres, under the direction of Manuel Klein. Victor Mapes will be the general stage-manager, Tully Marshall the assistant stage-manager, and H. G. Snow the business-manager.

TREASURERS' CLUB BENEFIT.

The annual benefit for the relief fund of the Treasurers' Club of America was held at Wallack's Theatre on Sunday evening, Feb. 21. There was a full house, and a very good programme was presented under the direction of A. Frank Jones and H. P. Butler, the latter acting as stage-manager. Those who appeared were Frederick Bond and Company, William Gould, Helen Byron, W. T. Carleton, Junie McCree, Ida M. Miller, Ethel Lloyd, Harry Stone, Estelle Wentworth, Edgar Atchison-Ely, Agnes Mahr, Eugene O'Rourke, Nellie Elting, Nevins and Arnold, Cal Stewart, Meredith Sisters, Stinson and Merton, Deveaux and Deveaux, and Edward Rice. The use of the theatre was donated by Mrs. Theodore Moss.

The Argus, Fargo (N. D.), Feb. 13.—"Mr. Sully has appeared in many characters, but none show him in his true dramatic power and intensity as well as the Chief Justice."

PERSONAL

BELLEW.—There is much interest in the appearance soon of Kyrle Bellew as The Chevalier in the revival of The Two Orphans, that will assemble a number of notable players.

ROSTAND.—Edmund Rostand is putting the finishing touches to his play for Coquelin, and declines to be drawn to Paris and the Academy from it.

BARRON.—Elwyn A. Barron, the noted dramatic critic, essayist and playwright, arrived in New York last Monday from London, on the *Minnetonka*. Since he resigned the post of dramatic critic in Chicago Mr. Barron has lived in England. His present visit here is for the purpose of attending the rehearsals of his new play, The Ruling Power, that will be produced at the Garrick Theatre on March 14.

PLUMMER.—John Plummer, the veteran Australian correspondent, many of whose newsy letters have appeared in THE MIRROR, is recovering from a severe accident.

ALLEN.—Viola Allen took a walk last Friday for the first time since the operation on her ear. She expects to resume her season in Twelfth Night at the Harlem Opera House on March 14.

FROHMAN.—Charles Frohman sailed for London last Saturday morning.

HACKETT.—James K. Hackett has bought the American rights to another play by the author of The Secret of Polichinelle.

EVANS—PHILLIPS.—Charles E. Evans and Helena Phillips were married in Chicago on Feb. 25.

LEWIS.—Mrs. James Lewis is now visiting her friend Agnes Booth Schoeffel in Boston.

HAINES.—Mrs. Robert T. Haines is going to Florida for her health. She is slowly recovering from an attack of peritonitis.

BURNETT.—Dr. Swan M. Burnett, the first husband of Mrs. Frances Hodgson Burnett-Townsend, the writer, is about to marry Margaret F. Brady, of Washington.

CALVE.—Mme. Calve sang a number of old French songs and Provencal chansons at the home of Mrs. Francis H. Leggett, 289 Madison avenue, this city, last Wednesday afternoon.

MILLIKEN.—Sandol Milliken will be married to Carlos French Stoddard in the Church of the Ascension, this city, next Thursday. If this means Miss Milliken's retirement from the stage it will be the stage's loss.

JEFFERSON.—On Feb. 20, at Palm Beach, Fla., Joseph Jefferson celebrated his 75th birthday.

WILLS.—Ivah M. Wills, who recently returned to New York after a season in stock at the Empire, Columbus, Ohio, was called upon very suddenly on Thursday last to take the leading female role in Incog at the Murray Hill Theater, owing to the illness of Edna Phillips. Miss Wills took the part on two hours' notice and played to the satisfaction of the management.

ENOS.—News was received in New York on Sunday of the death, at Gravenhurst, Canada, of Wilson Enos, the well-known actor. No particulars have as yet reached his friends in this city.

TENANT-CURRY.—Dorothy Tenant will retire from the cast of Ranson's Folly on Saturday night, and her role will be played henceforth by Ada Curry.

WINTER.—Percy Winter has been engaged for the coming Summer as stage-manager of the Keith Stock company, at Providence, R. I.

HAMMERSTEIN TO BUILD ANOTHER.

Oscar Hammerstein, the indomitable, has decided to add another to the already long list of theatres he has built in New York. Some time ago he bought the property adjoining the American Theatre on Forty-second Street, near Eighth Avenue, and it was rumored at the time that he would use it for theatre purposes. The guesses were correct, for last week he filed plans for a theatre with the Commissioner of Buildings, and will start work on the structure as soon as the permit is issued. The building will be four stories high, and will be constructed of brick and terra cotta. It will be about sixty-six feet wide and ninety-eight feet deep. The front will be almost a duplicate of the Belasco, which was also built by Mr. Hammerstein. The façade will be ornamented with massive columns, and there will be a wide outside stairway leading to the balcony similar to that on the Belasco. Every improvement known will be introduced, and Mr. Hammerstein is working on several new devices that will help to make the theatre unusually safe in case of fire. The estimated cost of the building is $175,000.

TELEGRAPHIC NEWS

CHICAGO.

Theatre Prices Change—Many Houses Open—Managers Organize—News and Gossip.

(Special to The Mirror.)

CHICAGO, Feb. 29.

First-class downtown theatres have all been 82 houses for a week or two, with the exception of the Studebaker. After Irving at $2.50 the Syndicate sent us Maxine Elliott in Her Own Way at $2 at the Illinois. There was a rumor about town in dramatic circles last week that there would be a return to the $2.50 scale for the Sothern Proud Prince engagement at the Illinois, which begins this week, but THE MIRROR was assured by Samuel Freedman, the advance representative of Sothern, that there never had been an intention to raise the prices higher than $2. The Erminie scale at the Garrick and The Darling of the Gods prices at the Grand Opera House are on the $2 basis. The Studebaker scale is $1.50, as usual, and McVicker's ($1) never changes. The Illinois gallery is closed, causing a very noticeable difference in the patronage, and it seems to be probable that the Syndicate hopes to recoup by frequent, if not steady, adoption of the $2 scale instead of the $1.50. At the Garrick it was supposed that money-making Chicago would readily give $2 for Erminie with Francis Wilson and Jessie Bartlett Davis, Broderick Lessing and the rest, not forgetting the Gainsborough Octet, who wear their hats even in the pink ballroom. But there has not been any wild scramble for these Erminie seats. The Garrick, in the halcyon days of The Tenderfoot, was a $1 house, and it's a far cry from $1 to $2. Chicago was just getting used to the notion of paying $1.50 for seats at the Garrick, when up went the prices another notch. Weber and Fields follow Erminie at the Garrick, Sothern will be at the Illinois two weeks, and The Darling of the Gods several weeks at the Grand, so Chicago is going to be a good deal of a $2 town for some time to come.

The bills this week: Illinois, Sothern in The Proud Prince; McVicker's, Drink, with Warner (second and closing week); Grand Opera House, The Darling of the Gods, with Blanche Bates, third week; Studebaker, Prince of Pilsen, with Jess Dandy, second week; Garrick, Erminie, with Wilson, Broderick, and Jessie Bartlett Davis, second week; Steinway Theatre, Mary Shaw and company in Hedda Gabler (all week); Columbus, Sign of the Four; Auditorium, Patti concert (to-night); Bush Temple, Players' Stock in The Adventure of Lady Ursula; People's, May Hosmer Stock in The Black Flag; La Salle, stock in Belle of Newport; Criterion, Kidnapped in New York, with Barney Gilmore.

Mr. Savage's next, The Sho-Gun, is beginning to take local habitation and form at the Studebaker, and in a few days the music of the newest musical comedy will begin to sound in that commodious auditorium as the rehearsals proceed. Gustave Luders and George Ade, the gentlemen who have enveloped Korea in music and humor, are both here, and Mr. Luders has just started on the fourth week's hard task of orchestrating his own music. The gathering of another handsome Chicago chorus has begun, and that master of musical comedy mounting, George Marion, will have just about succeeded in surrounding Korea with sweetness, beauty and brilliancy when the Japs and the Russians have completely enveloped the hermit kingdom in the smoke of battle. It seems probable that just as the Oriental war is at its height the Korean Sho-Gun will first see the light of day. This would seem wonderfully clever press management, and the mind instinctively turns to Ade, the newspaper man, as the genius who cunningly got up that war to boom the comedy. All the scenery has been prepared, and the first considerable rehearsal will take place in two weeks. Mr. Ade and Mr. Luders will remain, giving closest attention to all details, until after the premiere.

Erminie at the Garrick has been notable chiefly for the enthusiasm awakened by Jessie Bartlett Davis' singing, and by Francis Wilson and Madge Lessing as a song and dance team *de luxe*. Mrs. Davis sings "O, Promise Me" over and over again, and all her other songs compel admiration. But where else on earth can we see such a vaudeville gem as Wilson and Lessing in "Joseph, James and John?" Of course, this is not Erminie, but it goes just the same. William Broderick's voice pleases as thoroughly as ever, but he lacks unctuous agility as Ravennes and looks the part only when he has his hat on.

The Great Northern Theatre will reopen March 7 with Buster Brown. Manager Raymond remains with his staff as before, including his two treasurers (one for each entrance), Leonard Bin and E. L. Hardy, and G. C. Taylor, advertising agent.

Charles Warner has won the highest praise here for his acting in the delirium scene in Drink at McVicker's, and the famous old play has drawn well, considering that it had been done here by several local stock companies. Ward and James follow next week.

The fire in the Alhambra buildings, which burned the hotel, damaged the theatre so much that the temporary repairs which had just begun had to be abandoned. Manager Brown, who was to have reopened the house next Monday with Rachel Goldstein, says the repairs were to have cost $7000. Now the contemplated permanent improvements will be made, costing $21,000, and the house opened probably early next fall. Repair work has been started on the Bijou, but the Academy situation is still somewhat mixed. This leaves only one theatre alive in Chicago's famous "melodrama circuit"—Lincoln Carter's Criterion.

The theatre managers of Chicago may soon have an organization for mutual benefit. Under the leadership of Milward Adams of the Auditorium, some of the managers assembled in the Auditorium Hotel last week and had a "social talk." George Warren, business manager of McVicker's, presided or was toastmaster, and Harry Hamlin of the Grand, G. E. Raymond of the Great Northern, Sol Litt of McVicker's, Mrs. Nelson of the People's, and several others participated in the function. The Garrick and the Studebaker were not represented. Mr. Adams positively informed THE MIRROR that the meetings would be strictly private, and then the evening papers came out with a column telling all about the "inside" doings of the first secret session. Apparently the meeting was not full enough and actual organization was put off. One of the stated objects was to end the bill-posting rivalry and outpour of passes on that account. The Studebaker does a very large amount of bill-posting, is keen for new boards and nooks and corners and believes in this way of doing business. The Garrick leans the same way, and is using even the waste paper boxes about town. Some of the others are a bit "shy" on billboards. It may be the new association will draw up carefully what it thinks is unfair or unnecessary or unwise in the present stringent city theatre law and slowly grind out some modifications with the City Council as the upper millstone. Meantime, however, we must remember, as Mr. Raymond said, that the meetings are to be "social, purely social," as well as private. Will the gentlemen and the lady ever meet again?

Mary Shaw will open Steinway Theatre to-night with a production of Hedda Gabler. She will play Hedda all week and then Ghosts for a week. After that Rosmersholm, Candida and Giaconda. Her manager, George H. Brennan, has provided her with a new company. It includes Donald Robertson, who will manage the stage and play Tesman in Hedda Gabler; Will J. Townshend, Frank Denithorne, Marion Ashworth, Anna Titus and Anita Zorn. Frank A. Ferguson, formerly a Chicago newspaper man, is acting as business manager. No movable scenery will be used, and instead of a drop the stage will be darkened.

Powers' is now expected to open March 21 with Annie Russell in The Younger Mrs. Parling.

Jane Kennark found high favor and drew large audiences at the Columbus last week with the Belasco version of Under Two Flags. H. Guy Woodward as Jack made the role unusually pleasing.

Mark Lane is playing Denman Maley's part, Pinky Winkerton, in The Belle of Newport at the La Salle. Otherwise the company is the same. Mark Lewis and Han Glackoff remain in the box-office, but I am told Allen Lowe has retired entirely from the management.

The season ticket sale for the grand opera season at the Auditorium opens to-day, and the usual advance sale next Monday. The season begins March 14. Season same as last year, two weeks.

The Charity Ball is to be played soon at the Bush Temple. At the White Horse Tavern was well staged and brightly acted last week, but it did not draw well. Miss Reals as the Tyrolean landlady, Joseph Sullivan as the excitable waiter, William H. Evarts as Geisecke, C. Milford Giffin's Sutro, John O'Hara's old professor, and Al. Phillips' lawyer were excellent. Pearl Landers is an addition to the good looks of the company, and she is showing brightness in comedy of the higher sort.

Louis Wainwright, a successful young actor who was out with an Over Niagara Falls company which closed recently, is spending a few weeks in Chicago before returning East.

Students of the Chicago Musical College of Acting, which is directed by Hugh Conway, ably assisted by Mrs. Conway, gave Molière's Hypochondriac at the Studebaker last Thursday afternoon before one of the largest and most fashionable audiences that have assembled in Chicago this season. A number of noted professionals, including Francis Wilson, watched the young actors closely. The excellence of the great French dramatist's comedy was well delivered and the acting showed that smoothness and sincerity for which Mr. Conway's amateur productions always are remarkable. The audience was unmistakably delighted. Franklin P. Bendtsen was the hypochondriac.

The boxed lights of The Darling of the Gods production, a clever invention to preserve the beautiful light effects, were quickly accepted by the city authorities as avoiding danger, but two expert electricians are kept on the stage at the Grand during all performances by Mr. Belasco's company.

Maxine Elliott in Her Own Way will return in September.

Howard's Theatre (stock) reopened yesterday with The Man from Sweden.

Polly Primrose, with Adelaide Thurston, was at the Garrick last night, making Chicago a one-night stand. The attraction was due at the Grand some time ago, but was shut out by the closing following the Iroquois fire.

Annie Alt, formerly Mrs. Alexander Carney, was found dead in her room at her boarding house Friday evening. She apparently had died Thursday morning of heart trouble. Miss Alt played the adventuress in A Dark Secret.

OTIS L. COLBURN.

BOSTON.

Aldermen to be Deprived of Free Tickets—Marie Tempest—Robert Hilliard—Notes.

(Special to The Mirror.)

BOSTON, Feb. 29.

Another of the English attractions to visit Boston this season opened at the Hollis to-night when Marie Tempest gave The Marriage of Kitty, with Leonard Boyne and her English company in support. The only absentee was Gilbert Hare, who has been compelled to return to London, but his absence was not felt in the excellent performance given. Miss Tempest had a most enthusiastic welcome back after a long absence, and she was delightful as a comedienne, as much so as she was in the days when she first showed Boston how Dorothy and The Fencing Master should be played. It is very evident that this will be a society engagement.

Robert Hilliard's more recent appearances in Boston have been in the line of valudeville engagements in his one-act plays, and consequently he had all the more enthusiastic welcome to-night when he came to the Globe with That Man and I, which tells so effectively the story of Mrs. Burnett's novel about the De Willoughby claim. It was capitally presented, and Mr. Hilliard in particular gave a good impersonation. The honors were evenly divided, for Maude Fealy was thoroughly delightful in the leading lady's part.

There was special interest attracted to the opening of Under Southern Skies at the Majestic to-night, for 'Way Down East, the New England play by the same author, has always drawn such record-breaking houses in this city. This proved just as effective a play, with a Southern location for its action, and it was admirably acted. Minnie Victorson, in particular, gave an impersonation that was striking in every scene, and won especial praise for her artistic effort. Edgar Forrest and the others were admirable.

There was an interesting revival of one of E. H. Sothern's earlier successes at the Castle Square to-night, when The Song of the Sword was given with an elaborate production. It was in the Sothern repertoire only one season.

Another revival of an old time success was made at the Bowdoin Square, where Michael Strogoff held the stage, and did it well. Memories of that notable cast, including William Redmond, Mrs. Thomas Barry, and Rachel Noah, were revived by the capital work of Willard Blackmore, Florence Hale, and Charlotte Hunt.

The Ninety and Nine was seen for the first time here at popular prices at the Grand Opera House to-night, and seemed to catch the fancy of the house to an even greater extent than it did a year ago on its first visit at higher rates. As then the forest fire is the great thing of the play, but the cast is good, especially O. J. Ashman and Marion Ballou.

Kate Claxton has not played in Boston for a long time, and she had a splendid greeting upon her return at the Columbia to-night. Guess the play! The Two Orphans! It is just as effective as ever, and Miss Claxton's Louise proved as sympathy inspiring as in the days of the Union Square. Henrietta Vaders was an admirable La Frochard.

Chauncey Olcott's Terence has only this week at the Boston, and then he will appear nowhere else in New England. He has been splendidly received, and his songs are attractive features in his supporting company. H. S. Northrup does exceedingly good work, and repeats the excellent impression which he made here when he appeard with Mary Mannering and Henry Miller.

This is the final week of the engagement of Three Little Maids at the Colonial, and then the company will start Westward, playing a few cities en route to the Pacific Coast, where the long journey to Australia will be begun. Madge Crichton has had a bad cold during the past week, but she was able to appear at every performance.

The Sultan of Sulu wears well upon a return engagement, and the audiences at the Tremont have been large and enthusiastic over the work of Frank Moulan, Cheridan Simpson, and Gertrude Quinlan. This is the last week of the engagement for them. The Prince of Pilsen will come for three weeks, continuing the Savage season, which is understood to last through the Summer.

Ezra Kendall also closes his engagement at the Park this week. He has demonstrated the fact that in Boston a run can be interrupted and still not lose its prosperity, since The Vinegar Buyer continues to be just as well liked this year as it was at the Boston Museum, where it broke records a year ago.

Montgomery Irving, in a new melodrama, For His Brother's Crime, holds the stage at Music Hall this week. He will be followed by Hearts Adrift.

With popular prices at the Hub, The Switchman's Daughter should have a big week. Wealth and Poverty comes next.

Nance O'Neil did not seem to hit them quite as well with Lady Inger of Ostrat as she did with her earlier productions. This gruesome early work by Ibsen is all right to revive as a curiosity, but Miss O'Neil's talents can be shown to better advantage. This week she enters the Grecian field by playing Parthenia in Ingomar twice. The Jewess will be given twice, and Fires of St. John was the bill to-day. This is the last week of her special matinees at the Colonial, and then she will remain for an indefinite period.

John Kendrick Bangs came on to Boston last week to hold another consultation with Ezra Kendall in regard to the comedy based on the life of Bill Nye which he is writing for use next season.

Maurice Farkoa was the victim of thieves, who took $360 from the pocket of his coat. It was his pay for a week.

There will be a big bill at the benefit of the Actors' Fund at the Hollis Street, March 4. Charles J. Rich, the acting manager of the house, has been doing noble work in support of the cause, and he has brought together the strongest list of attractions that has been seen here in a benefit in a long time. All the leading players in the city have volunteered to appear, and one of the features will be The Grasshopper, a piece which William Heriot and Madge Crichton, of Three Little Maids, will give for the first time on the American stage.

Frank J. Wilstach made a flying trip to Boston last week, in the interests of Robert Hilliard's engagement. It was a ten strike on the part of Frank L. Perley thus to take advantage of the vacation caused by Viola Allen's temporary closing.

Lillian Lawrence is going to have her fling at Peg Woffington, following Edith Wynn Matthison and Nance O'Neil's revivals. Indeed, she can hardly be said to follow them, for she played Masks and Faces with good effect at the Castle Square before either of the other actresses made her revival.

Liebler and Company have quite a stretch of time at the Park now. The Vinegar Buyer goes, but Mrs. Wiggs of the Cabbage Patch comes, and they anticipate so long a stay that business offices have been opened in the Arcade Building, near the theatre.

This seems to be Arrah-na-Pogue year in this city. Andrew Mack played it for two weeks at the Boston, and a little later J. K. Murray and Clara Lane did it with such big houses at the Majestic that they are coming back to the Columbia as the next attraction.

William Gill, the Boston scenic artist, has been engaged to paint the equipment for the new Opera House at Sydney, Cape Breton.

Gertrude Quinlan celebrated her birthday last week by giving a dinner to several of the members of The Sultan of Sulu company after the play.

A change that will be of interest to theatrical writers will be the resumption of the *Sunday Journal*.

Madison Cory, of Henry W. Savage's staff, who has been in this city with his family, has hurried to Chicago for the preparations for the production of The Sho-Gun.

An opera company of thirty-two people returned to Europe last week on board the *Ronanic*. They had been touring the world under the management of Maurice E. Bandman, and came here from Halifax to sail.

A. H. Higginson, the society man, who is especially well known in theatrical circles, has sailed for England, and will remain there until April.

There was another lively hearing last week at the Legislature on the bills providing for theatres and their protection. Senator Gartland made the wild statement that only one house in Boston was built according to the law, but that was promptly challenged by officials who were present, and Osborne Havel, secretary of the Board of Fire Underwriters, who is in a position to know, said that the laws were generally observed. A new bill has been drawn up to cover fire protection and licensing, and it will probably be presented at the continuation of the hearing to-morrow. Rumor has it that the Board of Aldermen will be shorn of its power of licensing. That will make a great difference in the pass question.

There were two fire flurries at Boston theatres last week. In one case it was only a case of a defective electric light fixture in the business part of the house and no damage was done and no alarm caused, but in the other thieves maliciously started a call and came near creating a panic. As it was they managed to get away with some clothing.

Boston branch of the theatrical stage employees has established a business office and headquarters at 1160 Washington street, and meetings are also held monthly at St. James' Hall.

Thoroughly successful in every way was the first annual social of the National Alliance of Bill Posters and Bliers, Local 17, of Boston, which was held at the Paine Memorial Hall last evening.

JAY BENTON.

PHILADELPHIA.

Hackett, Mother Goose and Checkers—Stock Companies—Concerts and Lectures.

(Special to The Mirror.)

PHILADELPHIA, Feb. 29.

All our theatres have complied with the suggestions of the Mayor's Expert Commission, and the delayed licenses for 1904 will soon be issued. The seating capacity at some theatres has been greatly reduced. Combined with the order preventing the selling of standing room, this will materially interfere with the receipts during the season.

The Patti's farewell concert announced for Feb. 24, matinee, at the Academy of Music, did not take place. Patti was in town, but the advance sale, which was only $2,800, was attached by Anton Hegner, a cello soloist, who claims back salaries. Money for seats cannot be refunded until the suit is decided.

James K. Hackett played one of the most successful engagements of the season last week at the Academy of Music. As Saturday night was already taken by the Philadelphia Orchestra, Mr. Hackett with The Crown Prince jumped to Atlantic City, N. J., and played there to capacity.

Plans are being prepared for a new theatre to be erected by John W. Hart, owner of the present Kensington Theatre, at Frankford Avenue and Norris Street, at a cost of $50,000. The lot is 80 x 120 feet. Work will not be commenced until the end of the present theatrical season.

The Medal and the Maid is in its second and final week at the Chestnut Street Theatre to fair patronage. Ruth Vincent is the principal card. Lawrence D'Orsay, in The Earl of Pawtucket, will follow March 7.

Mother Goose opened to-night at the Chestnut Street Opera House for a three weeks' engagement. The Mask and Wig Club of the University of Pennsylvania, will play their annual burlesque, Alice in Any Land, here week of April 4.

Charles Hawtrey attracted a fashionable audience this evening to the Broad Street Theatre, where he commenced a two weeks' stay with Saucy Sally. Maude Adams will follow March 14.

The Girl With the Green Eyes, in which Clara Bloodgood is the feature, is the programme for two weeks at the Garrick Theatre. The company includes William H. Tooker, Ellen Howland, Frank De Kum, Edith Talaferro, Gertrude Finley, Edith Shayne, Robert Drouet, Grace Henderson, Harry E. Assmus, Clara B. Hunter, and Elizabeth Emmett. This attraction will prove a good matinee card. Three Little Maids follow March 14.

Checkers, with Thomas W. Ross and a large supporting company, opened to-night at the Walnut Street Theatre, and is likely to prove a profitable engagement, as it is just the style of a play attractive to the benefit system, which is in vogue here the better part of the entire season. Katherine Mulkins, David Braham, and Thomas W. Ross received a royal welcome, as did also the betting ring scene in the third act, a sensational novelty. Checkers continues for the coming week.

At the Auditorium The Sign of the Cross attracted a big house, with large advance sales that insure a profitable week. The Fortune Teller March 7.

Ward and Vokes in A Pair of Pinks, after playing last week to capacity at the Auditorium, moved uptown to-night to the Grand Opera House, duplicating their large returns. It is a big, pleasing show and worthy of its success. Bookings here are: Why Women Sin, March 7; Eugenia Blair, 14; By Right of Sword, 21; Arizona, 28.

'Way Down East inaugurated a three weeks' engagement to-night at the Park Theatre, and, being backed by the Benefit Racket, is sure of good returns. Robert Emmett, The Chaperons, and Foxy Grandpa are bookings to follow. Miss Bob White will inaugurate the spring season April 25.

Queen of the Highways, one of James H. Wallick's sensational melodramas, introducing horses, trained wolves and pretty scenic effects, is a good card this week at the National Theatre. Patrice in Driven from Home March 7.

Rose Melville with Sis Hopkins is at the People's Theatre this week, opening to splendid business. Joe Welch in The Peddler March 7.

For Her Sake, a new Russian melodrama, is the week's programme at the Kensingotn Theatre, with popular priced daily matinees, always well patronized. The Moonshiner's Daughter March 7.

The Star Theatre presents To Die at Dawn, with Elsie Creecy and a fair support, as the week's attraction to improving patronage. Her Marriage Vow March 7.

Winchester, under the management of H. B. Farrell, and with Enid Mayo as the star card, is this week's offering at the New Columbia Theatre, opening to good business and excellent prospects. A Hidden Crime March 7.

Forepaugh's Theatre stock company present this week two performances daily of Dr. Jekyll and Mr. Hyde, preceded by Toodles. George Learock, in the dual character of Jekyll and Hyde, is deserving of the highest praise for his arduous and meritorious delineation. He receives excellent support from the entire company and has the banner week of the season's receipts. Florence Roberts will make her farewell appearance on any stage week of March 7 in Alone in London.

Darcy and Specks stock company at the Standard Theatre appear in The Drama of Life, an English melodrama and its first American production. It has a good plot, full of pathos and also of merriment, and scored a decided success. At the Hour of Nine March 7.

The German stock company at the Arch Street Theatre announce for the week The Bell Ringer of Notre Dame, The People, How They Weep and Laugh, Fra Diavolo, Renaissance, Sie Weisse Etwas. This is a first-class organization, presenting many novelties, and is well patronized.

Dumont's Minstrels at the Eleventh Street Opera House have Charles Heywood, male soprano, and four local burlesquers that please their always large clientele.

Bostock's Animal Show at the Palace Exchange continues a popular success, giving three hours' novelty entertainment which is instructive and amusing.

The Metropolitan Opera Company present Tristan and Isolde at the Academy of Music to-morrow evening, and will close their season in this city with the "Ring" cycle March 7-8-11, and matinee 12.

Philadelphia Orchestra, Fritz Scheel, conductor, for the matinee March 4, and evening, March 5, at the Academy of Music, will have the great musical composer, Richard Strauss, and his wife De Ahne as the special soloists. This is a big card and one of the fashionable season events.

Walter Damrosch, aided by the New York Symphony Orchestra, Maennerchor Society, &c., will give a Parsifal concert at the Academy of Music March 15.

S. FRENDBERGER.

WASHINGTON.

The Wizard Wins Again—Robertson in Hamlet—New Standing Room Regulations.

(Special to The Mirror.)

WASHINGTON, Feb. 29.

The Wizard of Oz to-night makes its first appearance in this city, and the New National Theatre is crowded. The hit of this brilliant musical extravaganza was instantaneous, and the big success elsewhere is repeated. Julian Mitchell is again regarded as the captain general of producers. Montgomery and Stone as the scarecrow and the Tin Woodman are a tremendous sucess, and Arthur Hill's lion impersonation is a study. Anna Laughlin, Lotta Faust, Allene Crater, Gertrude Mackenzie, Ella Gilroy, Marie Clayton, and others, win favor. Next week, grand opera season.

At the Columbia Theatre Forbes Robertson and Gertrude Elliott, supported by their English company, present Hamlet to a large and distinguished gathering. The play is given a fine stage production, and is artistically interpreted. Mr. Robertson's portrayal is esteemed as a most scholarly and impressive characterization. Miss Elliott's Ophelia is interestingly attractive. The Light That Failed will divide the week. William Collier follows.

Shore Acres opens to a very large attendance at the Lafayette Square Opera House, where again this never old but always new favorite absorbs the interest in its delightfully homely way. James T. Galloway, as Uncle Nathaniel Berry, achieves a distinct success in the part played by the late James A. Herne. Atkins Lawrence, as Martin Berry, gives a strong performance. The support is excellent. Next week, James K. Hackett will present The Crown Prince.

In Old Kentucky is this week's offering at the Academy of Music, commencing to-night to a houseful. The attractive qualities of this popular play are as strongly presented as ever, and it is capably enacted by a company of merit. Her First False Step is next week's underline.

Wild Western life is depicted in its many phases by the Empire Theatre attraction this week, The Denver Express, which is presented twice to-day to capacity. The Minister's Son is the coming announcement.

Mrs. Wiggs of the Cabbage Patch is good for a repeat for a season to come everywhere. A week of big business and incessant laughter are results of the engagement just closed at the National. Madge Carr Cook in the title-role is in line for further stellar honors.

Richard Mansfield's week in Old Heidelberg at the Columbia Theatre was a succession of crowded houses. The week was a strenuous one for the company, with daily rehearsals of Ivan the Terrible, preparing for the New York opening Tuesday night.

The standing room law is now engaging the attention of the District Commissioners, who have made announcement that they would begin at once upon the preparation of a set of regulations relative to the sale of standing room tickets at the different theatres, according to the size of the house and the conditions thereof. The question is quite a difficult one to deal with, as the houses vary. The police regulations require that a space of three feet six inches in the rear of the last row be kept free from obstruction. This has been brought about by the arrest of Managers Chase and Kennan for alleged violation for overcrowding their aisles and passageways at the matinee Washington's Birthday, for which actions these managers have appealed to a higher court hearing for decision.

Walter Damrosch will be heard in an explanatory lecture on Wagner's Parisfal at the Lafayette Square Thursday afternoon, illustrating the story by his own playing upon the piano. This lecture is for the benefit of the Baltimore and Washington Citizens' Relief and Fireman's Fund.

Sunday night's Washington Symphony Orchestra popular concert under Reginald De Koven's direction at Chase's Theatre, filled that capacious house, attracted by a programme of rare excellence. Arthur W. Porter, basso, was the soloist.

Events at the New Willard are readings from Shakespeare and others by Mabel Forrest Robinson and F. F. Mackay, March 4, and the piano recital of Maria von Unschuld, March 10.

Rose T. Tapley, the Mercia of this week's successful appearance of The Sign of the Cross at the Lafayette Square, is announced as a star next season in Tolstoi's Thou Shalt Not.

To-night at the Columbia, and continuing during the Hamlet presentation, full cloth bound volumes of The Light that Failed, containing portraits of Mr. Robertson and Miss Elliott and scenes from the play, will be given to each lady in attendance.

JOHN T. WARDE.

ST. LOUIS.

Good Business at all Theatres—Concessions at the Fair—A Great Spectacle.

(Special to The Mirror.)

ST. LOUIS, Feb. 29.

Business continues large at all our amusement places, and it is conceded by all managers visiting here that St. Louis is the best theatrical

town on the map this season. Grace Van Studdiford scored a great success at the Century. Irving did the usual big business at the Olympic. The Columbia did an enormous week's business. Washington's Birthday matinee broke all records of Manager Tate's popular house. At the Odeon Tuesday night they really had to have the police to force the people out of the lobby that could not even buy standing room, to admit those that had been able to purchase tickets to see Crenfore. The Odeon also had a very large and fashionable audience Friday night at the Choral Symphony concert.

Another amusement place opened its doors last night again after being dark so long, much to the regret of music lovers. It was the Music Hall, and the attraction was the French Opera company from New Orleans. The opening opera was La Juive, which brought out a fine cast and a splendid performance. This excellent organization came to Music Hall about five seasons ago for the first time, and it was soon the sensation of the town. While the roster is much changed, there is still one of the great artists of the first company so well remembered, M. Gauthier, who appeared last night as Eleazer and received a royal welcome. A two weeks' season is announced. Carmen was the bill to-night, with Madame Bressier in the title-role, M. Mikeally as Don Jose, and M. Montfort as Escamillo. The operas for the rest of the week are: Tuesday, Huguenots; Wednesday, Traviata; Thursday, Cinderillon; Friday, Il Trovatore; Saturday matinee, Cavaligria Rusticana, grand ballet, and I Pagliacci; Saturday night, Faust. In the company, in addition to those mentioned, are: MM. Lussier, Launay, Marc, Verande, Montclair, Leroux, and Mesdames Guinchan, Packbiers, Dartes, and Dementhe.

Nat C. Goodwin returned to the Olympic last night in A Gilded Fool. Mr. Goodwin's Chauncey Short is so well known that it seemed like an old friend returned from a long absence. The Margaret Ruthven this time was Chrystal Hearne. Helen Davidge, Estelle Mortimore, Mary Blythe, Hugo Toland, and William Burress gave good support. The Olympic was packed to-night, the event being the annual benefit tendered the popular treasurer, Bud Mantz. Maxine Elliott, March 7.

The attraction at the Century is Mrs. Langtry, who appeared to-night in Mrs. Deering's Divorce. This will be the attraction all week with the exception of Wednesday matinee, when The Degenerates will be seen. A Chinese Honeymoon next Sunday.

The Grand continues with its high-class attractions by offering David Harum for the first time here at popular prices. William H. Turner was seen in the role made famous by Crane and gave a finished portrayal of this peculiar character. Brier Bush.

Next Sunday matinee J. H. Stoddart in Bonnie Willard Simms, who has not appeared in St. Louis for several seasons, the last visit being at the Columbia in vaudeville, appeared at the Crawford yesterday afternoon in Pickings from Puck, which he has been successfully presenting for the past two seasons. Uncle Josh Spruceby underlined.

A Romance of Coon Hollow, a comedy-drama which is entering upon the eleventh season of its career, came to the Imperial Sunday afternoon with Ruby Erwood in the most prominent role. The play has been made commendable to its admirers by the introduction of several new features, chief among which is a quartette which offers Southern songs, and a troupe of plantation dancers. A Hot Old Time follows.

Too Proud to Beg is the Havlin bill.

Weil's Band played the ninth of its present series of concerts at the Odeon Sunday. There remains but two of the regular season to be played. For Sunday a number of high-class specialties were given. The solo work was assigned to the Paragon Quartette. Arrangements are under way for a testimonial concert to Bandmaster Weil on March 13. The attendance at these concerts continues very large.

An Esquimau and Alaskan village is to become a feature of the Pike, the concession having been awarded to Richard Craine. The location has not yet been assigned. Natives of the Arctic tribes will people the display. Alaskan dogs and sleds play a conspicuous part in the entertainment. "Jim Key," the famous Arabian Hambletonian educated horse, will be an attraction on the Pike, a concession for the display of this wonderful equine having been awarded to his owner, A. R. Rogers, a New York business man, whose home is at South Orange, N. J. A concession for the operation of an infant incubator has been awarded to the Imperial Concession Company of St. Louis.

New York City Day at the Exposition will be Oct. 3, the day immediately preceding New York Day. The assignment was made at the request of Mayor George B McClellan and Thomas W. Hughes, New York city's Commissioner for the Exposition.

Utah will send to the Fair 250 singers of the famous Tabernacle Chorus to give a concert on Utah Day, Oct. 20, and to sing at other times.

Herr Heinrich Conried, manager of the Metropolitan Opera Company, has submitted a proposition to President David R. Francis of the World's Fair for ten productions of Parisfal during October and November.

About twenty members of the Henry Irving company, which played at the Olympic last week, made a tour of the Exposition grounds Thursday, acompanied by Russell Stanhope, secretary of the Committee on Foreign Relations. The party had luncheon at the Country Club.

Bolossy Kiralfy Thursday closed a contract with Lester M. Crawford for the use of the Odeon for the production of the Louisiana Purchase spectacle during the progress of the World's Fair. Mr. Kiralfy says he has been at work for the past three years preparing for the spectacle, and it will require an expenditure of $150,000.

The Louisiana Purchase is to furnish the theme of a great stage spectacle, which is to be one of the adjuncts and chief features of the St. Louis Exposition this summer. The spectacle, which is named "Louisiana" and will be along the line of an extravaganza, will be produced at Delmar Garden, the great summer resort just across the Skinker road from the World's Fair Grounds. It will cost about $100,000 and will employ a company of from 350 to 400 persons. The scenery and costumes are now being made, and last week the first bunch of 200 chorus people were inspected and tried out. There will be thirty-five principals in the cast, many of them representing characters taken directly from history, while others will play allegorical parts, with a plentitude of comedians. Manager Jannoupolo is now in New York engaging the principals, and will also engage about 100 chorus girls in the East. The production will be made by Max Freeman. The music is being arranged by Charles Kunkel, and the topical songs and ballads will be by various up-to-date song-writers. The libretto and lyrics are by Hiram W. Hayes. The story is written in three acts, entitled The Prophesy, The Purchase and The Fulfillment. The first scene shows the wilderness of Louisiana. The Mississippi, represented by a great canal 15 feet wide, which will extend clear across the front of the stage, is seen flowing in the foreground, while the stage is filled with a band of Indians, who, in a weird incantation scene, call upon the Great Spirit to show them the future of Louisiana. The pathfinders enter and smoke the pipe of peace. Brother Jonathan, Miss Columbia, Davy Crockett, Miss Dixie and the American Eagle appear. They see the wondrous picture which the Great Spirit shows and start for France to buy the territory. In the incidental music are "The American Girl" by Miss Dixie, a grotesque song by the Medicine Men, and "My Sweet Dakotah Maid" by Davy Crockett. The second act shows the summer palace of Napoleon. At first are seen the grounds and fountains of Versailles; then the scene changes and the grounds of a country seat are shown. Children fill the place. Then comes a whirlwind of special features, vaudeville acts and songs, among the latter being "A Gendarme of Napoleon Am I," "Skylarking," "Napoleons of Finance," "Good Old Mountain Dew," and "The Song of the Orphans." The scene changes and the interior court of Napoleon, with its historical characters and beautiful scenery and costumes, is shown; Monroe and Livingston are there, as well as Brother Jonathan and his party. The Louisiana Purchase is consummated, and Louisiana, stepping forth from a great rose, greets the American flag with a wondrous song. The scene closes with a grand march representing the beverage of all nations, while illuminated fountains fill in the foreground. The third act will represent the grand plaza and cascade picture of the Exposition. It will show Uncle Sam and his nieces, the forty-four States, giving a reception to all the world. The airship fad, which promises to be a features of the Exposition, will furnish the theme for one of the best features. The play will close with a grand march of the beverage of all nations, with the popping of champagne corks and the sparkle of the wine. The stage at Delmar is being enlarged so that it will be 100 feet deep and will have a proscenium opening of 70 feet. A canal 15 feet wide will extend across in front of the stage, and will be utilized for the entrance of various boats and the display of fountains.

Mrs. Louise Quintin, who played Bridget in The Fatal Wedding, died at the Josephine Hospital Sunday evening, Feb. 21, of pneumonia.

Charles Joseph, president of the National Alliance of Bill Posters, was a visitor last week. Mr. Joseph was shown a good time in the World's Fair city by Jeff Caspers of the Grand and other artists of the pot and brush.

Prof. Lindall and his Carlisle Indian Band of fifteen pieces have been specially engaged by the Cliff Dwellers' Exhibit company, one of the features of The Pike, for the entire period of the World's Fair. Prof Lindall is well known as the leading cornetist of Gilmore's band.

J. A. NORTON.

CINCINNATI.

Sir Henry Irving—Other Attractions—New Summer Park—Notes.

(Special to The Mirror.)

CINCINNATI, Feb. 29.

Sir Henry Irving began his engagement at the Grand tonight with The Merchant of Venice. In addition to three repetitions of this play he will be seen in Louis XI, Waterloo, and The Bells before the end of the week. The advance sale is heavy, especially for Louis XI, in which he has not been seen here for nearly twenty years. Fritzi Scheff follows.

The Royal Lilliputians opened at the Walnut yesterday, succeeding York State Folks, which, by the way, did a fine week's business. Under Southern Skies, with Ida Mulle in the leading role, follows.

The Volunteer Organist, which has been successfully presented here before, is again at Robinson's.

The Katzenjammer Kids is this week's bill at the Lyceum.

Platz den Frauen, familiar to our theatregoers under its English title, Make Way for the Ladies, was the bill of the German Theatre company last night. The occasion was the benefit of Hans Binder and Miss Helene Burgher, two of the most popular members of the company, and the house was greatly crowded.

Monroe Salisbury, of the John Drew company, was taken sick while here last week. His part in The Second in Command was cleverly played on very short notice by Ernest Glendinning.

It is stated that Mary Hall, formerly leading woman at the Pike and now in the company of E. H. Sothern, will be married at the close of this season to Dr. Charles T. Pearce, a well-known physician of this city. No announcement has been made as to whether or not she will retire from the stage.

Cincinnati seems destined to have another Summer resort bidding for patronage this year. Oakley Grove, a picnic ground just outside the city limits, is being fitted up for a Summer campaign in which both vaudeville and light opera will form a considerable feature. In this connection it may be noted that the traction company will not renew the present lease on Chester Park when it expires, as the ground is needed for the enlargement of their car building plant.

Billy McClain and his wife, the clever colored performers, retired from the cast of The Smart Set here last week. H. A. SUTTON.

BALTIMORE.

Mrs. Wiggs of the Cabbage Patch—Henry Miller and James K. Hackett—Stock Companies.

(Special to The Mirror.)

BALTIMORE, Feb. 29.

The attraction at Ford's Grand Opera House this week is Mrs. Wiggs of the Cabbage Patch, presented by an excellent company headed by Madge Carr Cook, who is seen in the title-role. Mabel Taliaferro as Lovey Mary was quite charming. The company included Helen Lowell, Beth Franklyn, Lillian Lee, Anna Fields, May McManus, Edith Story, Sylvia Cashin, Will T. Hodge, Oscar Eagle, Thurston Hall, Argyle Campbell, Taylor Granville, Master William Burton James, Edward S. Philips, Wilbert De Rouge, A. W. Mafin, Arno Steinberg, William Sherlock, Master Richard Story, Master David Kauffman, Kittie Beresford, and Helen Cantlon. The Wizard of Oz will follow.

Henry Miller began an engagement at the Academy of Music this evening in a new comedy, entitled Man Proposes, from the pen of Ernest Duane.

James K. Hackett presents The Crown Prince at the Maryland. Among those in the cast are Charlotte Walker, Joseph Brennan, Brigham Royce, Albert Perry, James Seeley, Morgan Coman, E. L. Duane, and Minnie Monk. Next week, Vesta Tilley and a vaudeville company.

The Girl I Left Behind Me is presented at Chase's Theatre this week by the George Fawcett company. Percy Haswell appears as Wilber's Ann. Eugene Ormonde as Dr. Arthur Penwick, George Schraeder as General Kennion, Evelyn Vaughan as Kate Kennion, De Witt Jennings as Major Burleigh, Reagan Hughston as Lieutenant Hawksworth, and Viola Burton as Lucy Hawksworth all contributed to bring about a very successful and entertaining performance. The Favor of the Queen next week.

Her First False Step is at the Holliday Street. In Old Kentucky is the underline.

Wealth and Poverty holds the stage at the Bijou, where it will be succeeded by East Lynne.

Clara Bloodgood in The Girl with the Green Eyes did a week of excellent business at Ford's Grand Opera House, closing Saturday night.

James T. Powers will be seen at Ford's, March 21, in The Medal and the Maid.

HAROLD RUTLEDGE.

PITTSBURGH.

Thomas E. Shea—Miss Bob White—A Parsifal Drama at the Grand.

(Special to The Mirror.)

PITTSBURGH, Feb. 29.

Out in the East End at our cozy Empire Theatre to-night a large audience greeted Thomas E. Shea, who is a great favorite at this house. The play was The Bells, and Mr. Shea and his good supporting company gave a good performance. Dr. Jekyll and Mr. Hyde, The Fool's Revenge, Cardinal Richelieu, and Banished by the King are the others in the week's repertoire. The Little Church Around the Corner follows.

Why Women Sin, which was one of last season's best liked plays at the Bijou, is the bill at this house this week. Selma Herman in The Charity Nurse next week.

The stock company at the Grand is seen in Fedora this week. Next week, The Night of the Party will be given.

Miss Bob White is at the Alvin, and two "benefit" performances will be given to increase the box-office receipts. The underline is John Drew.

Rogers Brothers in London at the Nixon, with Frank Daniels in The Office Boy for next week.

The production of Parsifal at the Grand will be made on March 14. ALBERT S. L. HEWES.

Anaconda (Mont.) Standard, Feb. 19.—"Daniel Sully makes a good Chief Justice."

THE PASSING OF OWEN FAWCETT.

Photo by Baker, Detroit, Mich.

Owen Fawcett, the comedian, died at his home at Flat Rock, Mich., on Feb. 21, after an illness of six weeks' duration with Bright's disease. He had been at his home since the early part of January, and although it was known among his friends here that he was ill his death was by no means expected.

Mr. Fawcett came of a distinguished family of actors, and he ranked among the foremost players of his generation. During the half century of his career on the stage he was associated with the most important companies in America; he was a friend of and a fellow-player with almost every notable actor of that long period, and he originated and played hundreds of roles of great variety. He did a considerable service to the stage by helping to preserve traditions that are in danger of becoming obsolete. It was a point of pride with him that he was an actor of the old school. He was deeply interested in the history of the drama and was the possessor of a fine dramatic library. Shortly before his death he completed a volume of reminiscences that is a valuable addition to the records of the American stage. Thus he rounded out a career of more than ordinary usefulness to his art and to the theatre.

The Fawcett name has been borne with distinction on the English-speaking stage ever since the time of Garrick. John Fawcett, who introduced the family name on the stage in London, died there in 1792. His son, also John Fawcett, was born in 1769, and after a long and brilliant career as a comedian, died in 1837. A cousin of this second John Fawcett was Charles Fawcett, the grandfather of Owen Fawcett. Charles Fawcett was a member of Macready's company for many years and was accounted an excellent actor. His two brothers, William and John, were also players of note. The son of Charles, also named Charles, who was the father of Owen Fawcett, was born at Stafford, England, in 1805, and died in Philadelphia in 1867. He played for several seasons at Hull, England, and won considerable favor, but upon coming to America, in 1840, he gave up acting and devoted himself to playwriting and to a business enterprise in Philadelphia. Several of his plays were successful, though none of them outlived their author's generation.

Owen Fawcett was born in London on Nov. 21, 1838, and at the age of two years he was brought by his parents to America. The family came over on the sailing vessel *British Queen*, and the voyage lasted fifty-two days. At the age of fifteen Owen Fawcett became an actor, making his debut at the Town Hall, Norristown, Pa., on Dec. 7, 1853, as young George Selby, in one of the earliest stage versions of Uncle Tom's Cabin. For four seasons thereafter he played with small companies in Pennsylvania. In the Autumn of 1857 he sought wider fields, and embarked on a ship bound for Norfolk. The ship was wrecked on the short voyage, and the passengers were rescued only after great peril and hardship. Eventually reaching Norfolk, Mr. Fawcett joined the stock company there and appeared in support of Maggie Mitchell, Mrs. D. P. Bowers, and James E. Murdoch. From Norfolk the company went to Petersburg and thence to Baltimore, where the season was concluded at the Front Street Theatre.

From 1858 to the Spring of 1861 Mr. Fawcett played in stock companies at Chambersburg, Pa.; Pittsburgh, Baltimore, Washington, and Alexandria. Among the stars that he supported during that period were Edwin Forrest, Edwin Booth, Joseph Jefferson, E. L. Davenport, James Booth Roberts, J. W. Wallack, Jr., Adah Isaacs Neuken, Lucille and Helen Western, Barry Sullivan, Jean Margaret Davenport, Joseph Proctor, and Mrs. Farren. He also supported Charlotte Cushman during one engagement, playing Prince Escalus to her Romeo, the Earl of Surry to her Cardinal Wolsey, and Rosencrantz to her Hamlet.

On the Fourth of July, 1861, Mr. Fawcett made his first appearance in New York, playing the role of Mr. Wadd, in The Irish Lion, at the Academy of Music. The stars of the production were Mr. and Mrs. W. J. Florence and Mr. and Mrs. Barney Williams, and the occasion was notable because it was the first time that these four important players had appeared together. Mr. Fawcett remained with them for several seasons, but he filled stock engagements during the Summer months. At Ford's Theatre in Washington he made a great success as Dromio of Syracuse to the Dromio of Ephesus of John Sleeper Clarke in The Comedy of Errors. In The Two Gentlemen of Verona he played Speed to Mr. Clarke's Launce.

During the season of 1864-65 Mr. Fawcett appeared at the Winter Garden, New York, under the management of Edwin Booth and Mr. Clarke, in a fine round of Shakespeare plays and standard comedies. Hamlet, in which Mr. Fawcett played Osric, ran for one hundred nights. From 1865 to 1870 he was the first low comedian at the Walnut Street Theatre, Philadelphia, and during that period the productions of the company covered nearly the whole range of the standard drama. The next season he was first low comedian at Aiken's Museum, Chicago, and later played a special season of six weeks at Hooley's Theatre in support of Katie Putnam.

At about this time Mr. Fawcett made up his mind to launch forth as a star. He was acknowledged to be one of the best players in his line on the American stage, and he had a large repertoire of standard plays. His plan was to make a starring tour in the West and afterward to proceed to Australia. But just as he was about to embark upon this enterprise he received a letter from W. H. Bowditch, business-manager for Augustin Daly offering him a position in the Daly company at the Fifth Avenue Theatre. The salary offered was $50 a week, and the opportunities for advancement in public favor were too great to be sacrificed for the sake of carrying out the starring idea. Mr. Fawcett accepted the offer, came to New York, and remained with Mr. Daly for seven years.

Mr. Fawcett accounted the long period that he spent with Mr. Daly as the pleasantest and at the same time the most profitless in his experience. He had the advantage of appearing with a cultured assembly of players before cultured audiences, and he played many important roles, but frequently he was out of the cast, and he felt that playing one part during the long run of a successful piece hindered his artistic growth. He made his first appearance with the Daly company on Sept. 5, 1871, as Jim, in Divorce. The roles that he subsequently played were in the low comedy and eccentric comedy lines.

After leaving Mr. Daly in 1878 Mr. Fawcett appeared during the following season in New York in support of [illegible] Modjeska, Mary Anderson, Edwin [illegible] and Joseph Jefferson. In the Spring he [illegible] engaged. The season of 1879-[illegible] a Western tour, with J. H. [illegible] The Comedy of Errors, [illegible] Campbell's Galley Slave. He [illegible] season at the Union [illegible] management of A. M. [illegible] he spent playing in [illegible] and returned the next [illegible] In the Autumn of [illegible] West in the farce [illegible] lowed an eight months' [illegible] Modjeska. In August [illegible] win Booth and for [illegible] regular line of comedy [illegible] and Barrett and Booth [illegible] season of 1890-91 he appeared [illegible] company, and the next season [illegible] engagement in support of [illegible] went on an unprofessional [illegible] rope, and after returning to the United States, in December, 1892, he supported Minnie Palmer on her farewell tour. The tour closed in May, 1893, and Mr. Fawcett then accompanied Mrs. John Drew and Sidney Drew on a Western tour in The Rivals and The Road to Ruin. [illegible] two seasons he played Stephen Spettigue in Charley's Aunt.

At the beginning of the season of 1895-96 Mr. Fawcett again became associated with Mr. Southern and remained with him for several years. During this period he appeared in The Master of Woodbarrow, An Enemy to the King, The Love Match, Change Alley, A Colonial Girl, A Shilling's Worth, The Sunken Bell, The Song of the Sword, and The King's Musketeers. Later he appeared as Colley Cibber in Richard Savage at the Lyceum. In August, 1902, he originated the role of Darby Keegan, in Robert Emmet, at the Fourteenth Street Theatre, and he continued to play the part until the time of his retirement from the stage.

Mr. Fawcett celebrated the fiftieth anniversary of his debut on Dec. 7 last, and on the last night of the year he made his final appearance on the stage, as Darby Keegan, at the Fourteenth Street Theatre.

GOSSIP OF THE TOWN.

Agnes Ardeck, who was retired from the lead in The Virginian, sailed for London on the *Minnetonka* last Saturday. She will return in about two months.

Fred A. Raymond and John T. Fenton will combine in the conduct of theatrical enterprises next season.

The Emerald Stock company have been presenting Human Hearts and Niobe without warrant in New York State. The Dailey Stock company, playing Canada, has also presented Human Hearts without authority. Northern Lights, Sweet Lavender, and Tennessee's Pardner are also in their repertoire.

Burt L. King has resigned from Edward Waldman's company and joined Chase and Kennington's company to appear in Parsifal.

Daniel Frohman, Charles Frohman, and William Harris are the directors of the new Lyceum Theatre Company of New York, which has been incorporated in Albany. The capital stock is $60,000, and each of the three subscribe for $20,000.

Henry W. Savage, it is said, is to produce Parsifal in English at a Broadway house in April.

President Martin W. Littleton, of Brooklyn, is at the head of a movement for the erection of a new Academy of Music in that city. The President of the Brooklyn Institute, the President of the Academy of Music Association, and the President of the Brooklyn League are to appoint a committee of three from their respective associations to meet him to discuss ways and means to forward the project.

Fritz Adams, on account of the closing of the Why Women Sin company, is resting at Lakewood.

Henry Ellsworth will show a pictorial spectacle, "Oberammergau, Its People and Its Play," at the Vaudeville Theatre, beginning yesterday, at 11 A.M. daily. The entertainment is said to more interesting than the ordinary illustrated lecture, as it includes, in addition to the two hundred and thirty colored views, the incidental music of the Passion Play, which will be given by a select orchestra, soloists, church organ and cathedral chimes.

On June 8, 1903, at the Kensington Theatre, London, Willie Edouin produced a comic opera entitled Amorelle, with his daughter, May Edouin; Fred Edwards, his son-in-law, and himself in the important roles. In February next it will be seen in this city with May Edouin as the star, assisted in the leading comedy role by Fred Edwards. It is probable that Willie Edouin will come over to stage the piece and play his original part. Miss Edouin and Mr. Edwards are now appearing in the vaudeville theatres in this country in a one-act sketch called A Bachelor's Dream, which they present at Keith's on March 7.

Glittering Gloria will close its season of three weeks at Daly's next Saturday, when Ben Greet's Twelfth Night will take its place.

Hyde and Behman are contemplating turning the Herald Square Theatre into a vaudeville house next season.

In the Supreme Court in Brooklyn last Friday Una Abell Brinker obtained a verdict for $1,325 in her suit to recover $5,000 from Corse Payton for breach of contract. The plaintiff alleged that she had been engaged as leading lady at $135 a week, and that the defendant annulled the contract and made his wife, Etta Reed, the leading lady.

Contracts for the French grand opera engagement which is to follow Sergeant Kitty at the Casino, March 14, have been signed by Sam S. Shubert and Ferdinand Charley, director of the French Grand Opera company of Paris and New Orleans.

The gentleman about whom "W. H. S." inquired last week is probably Isaac E. Suckling, formerly manager of the Massey Music Hall in Toronto.

Rex Leslie Kingdon (Emerie MacClaflin) and Beatrice La Velgn (Bonnie Del Vecchio), of the Lennon Theatre company, were married on the stage in Chamberlain, S. D., on Feb. 6.

Ben Hendricks' Swede in Sidney R. Ellis' latest play, Erik of Sweden, is said to be the best work that Mr. Hendricks has ever done. The tour, under the management of Mr. Ellis, embraces the entire California circuit.

Theodore Babcock and Loretto McCafferty's marriage was announced last Friday.

Laura Almosnino was granted a divorce last Friday from W. A. Whitecar.

Christopher Bruno was engaged last week to play the leading part in George Ade's The Sho Gun.

Jessie Busley is now the Tweeny, the part formerly played by Pattie Brown, in The Admirable Crichton.

Helene Lackaye, now a member of The Virginian company, was engaged last week for the role of Sue in the comedy The Superstition of Sue.

Harry Levy has been transferred by the Fielding Amusement company from the advance of A Ragged Hero to Wedded but No Wife.

Edna May Crawford, former leading lady of the Field Stock company, has resigned from A Fatal Step to accept the leading role in Deserted at the Altar.

Lillian Hale-Emery resumed her starring tour at Chicago on Feb. 22, under the direction of C. S. Sullivan in a new play written by her brother, Edwin T. Emery, called The House of Dollars.

Dan Williams has returned to Hoyt's Brown, playing his original part, The Old Clerk.

May Bretonne [illegible] the Empire in A Texas Steer.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*
IVAN THE TERRIBLE.....New Amsterdam

Broadway—The Yankee Consul.

Comic opera in two acts. Libretto by Henry M. Blossom, Jr. Music by Alfred G. Robyn. Produced Feb. 22.

Don Rafael Deschado ..... William Danforth
Herr Gebubler ..... J. E. Hazzard
Captain Leopoldo ..... Hubert Wilke
Lieutenant-Commander Jack Morrell, Harry Fairleigh
Carlos ..... Parker Coombs
Sancho ..... Frank Ranney
Nunez ..... Albert Juhre
Felipo ..... J. H. McLean
Rodrigo ..... Basil Millspaugh
Miguel ..... John Pratt
Donna Teresa Rebera-y Uruburu .. Eva Davenport
Bonita ..... Flora Zabelle
Papinta ..... Rose Botti
Blanca ..... Sally McNeel
Ines ..... Estrella Carmichael
Juanita ..... Adelaide Orton
Estrella ..... May Wheeler
Anita ..... Mae Darling
Jacinta ..... Lila Conquest
Francesca ..... Madge Burpee
Panilla ..... Lillian Eldredge
Maria ..... Sophie Witte
Leonora ..... M. C. Flavin
Bella ..... Gertrude O'Neill
Abijah Boose ..... Raymond Hitchcock

The Yankee Consul, produced last Monday afternoon at the Broadway Theatre, is a delight. The large audience rose to it like hungry fish to the flies cast by a dexterous angler. Henry W. Savage was the angler in the case, and the flies that he cast were the drolleries of Raymond Hitchcock, the really good music of Alfred G Robyn and the decent jests of Henry M. Blossom, Jr. Too many producers of musical comedy are accustomed to angle for the public with lobster-pots, forgetful of the fact that there are many other play-going fish in the New York pond that delight to swim higher. Mr. Savage's bait brought the onlookers up from the depths to the sunlit surface, and the audience was as gladsome through the course of the performance as a school of sparkling minnows on a bright Spring morning.

The Yankee Consul is not an epoch-making comic opera, nor has the producer established a new standard in the matter of lavishness of mounting. But every one concerned in the production has, apparently, sought to make the piece honestly artistic and sanely amusing. These things they have accomplished. There was not a dull moment in the performance, and yet there was no horse play and no employment of local jibes, Rialtoisms or Tenderloin slang. The production won a great success, and won it legitimately. The libretto, constructed on familiar lines, is just a trifle better than the average work of the sort, though coherency is not its strong point. The music is far above the usual run of such compositions. It was written by a musician. In the days of old—to quote a line from the piece itself—music was usually written by musicians, but in recent years most of the lighter tunes that New York has listened to have been invented by gentlemen who at best can only play the piano by ear. Mr. Robyn's score is technically good, and it is pleasing. The librettist and composer have done capital work—and better still is the work done by Raymond Hitchcock, the star.

The scenes of the play are laid in Puerto Plata, on the island of San Domingo. The first setting shows a public square, with the American Consulate on one side and on the other the familiar comic opera tavern. The occasion is a fiesta, which brings together the native residents of the place, from the Governor down, in holiday attire. The scene is enlivened further by the arrival of the officers and crew of the United States "gunboat *Vixen*. Now enters Abijah Boose, the Yankee Consul. He is an amiable, tired, bibulous gentleman—a type frequently encountered in actual life, but, oddly enough, quite unfamiliar on the stage. So chronically tired is Boose that he has had the second-floor balcony of his house converted into an elevator, and he descends to earth from his sleeping quarters without the effort of walking downstairs. His first jest is the only time-worn line that he has in the whole piece. It is a quip originated several years ago by Oliver Herford that served last season as the one bright bit in a sorry French farce. Boose, it appears, is paying court to a widow of mountainous proportions named Donna Teresa Rebera y Uruburu, who is the possessor of a pretty daughter, a pretty niece, and a very pretty fortune. Suddenly a revolution crops up, and the war cloud hangs momentarily over Puerta Plata. But Bonita, the daughter of Donna Teresa, coquets with the revolutionist leader, and persuades him to postpone the attack until the folowing day, in order that she may enjoy the ball to be given by the Governor that night. The second act setting shows the exterior of the Governor's palace. The proposed revolution is averted, Booze presumably wins the hand of Donna Teresa, and Bonita is properly paired off with Jack Morrell, commander of the gunboat. The intricacies of the story are absolutely past finding out, but the movement is lively, and through it all stalks the hugely humorous figure of Boose, whose every word and gesture inspire genuine and hearty laughter.

Mr. Hitchcock's success was complete. He was immensely amusing, and he proved that even on the comic opera stage legitimate methods may be used to advantage. His characterization of Boose was as carefully wrought as though it was a role in a serious drama. Never once did he step out of the character, nor did he employ strange make-up and grotesque business. The three songs that fell to his lot were all good, and he gave brilliancy to them by his quaint manner of singing and acting them. The occasion was Mr. Hitchcock's debut as a star, and he was welcomed, in that capacity, with an enthusiasm that was altogether deserved.

Eva Davenport, the Donna Teresa, well earned the second place in the esteem of the audience. Like Mr. Hitchcock, she gave a legitimate impersonation and made her points by honest methods. Her play of facial expression and her pantomime were especially good. Harry Fairleigh was an unusually manly young lover as Jack Morrell, and he sang the inevitable sentimental solo with good effect. J. E. Hazzard gave a capital low comedy portrayal of Herr Gruber, the Governor's secretary. His German dialect was excellent, and the business that he employed was original. Hubert Wilke was a handsome and graceful Captain Leopoldo, and his voice, though not as strong, perhaps, as formerly, was as sweet and sympathetic as ever. Flora Zabelle was a pretty, active and sprightly Bonita, and she sang with spirit. Rose Botti was likewise vivacious in the role of Papinta, and she made the most of her musical opportunities. The other roles were in capable hands, and Annie St. Tel did a graceful dance in the second act.

The chorus was notably good because of the apparent interest of its members in the business in hand. Vocally, it was not above the average, but a more vivacious and better drilled chorus is seldom seen. Great credit is due George Marion, the stage director, for this element in the performance and for the attractive stage pictures that were formed in quick succession. The entire performance moved like clock work, and it ticked out success for every one concerned in the production.

Murray Hill—The Climbers.

The Henry V. Donnelly Stock company presents this week Clyde Fitch's best play, The Climbers. The audience yesterday afternoon was very large, and its appreciation of the play and players was evidenced by much applause. While the brilliancy of the Fitch lines was not brought out in its full lustre by several members of the company the performance was, on the whole, very creditable, and the stage-management of Priestly Morrison was unusually good—as was also the mounting.

George Farren, as Dick Sterling, gave an admirable, clean cut, gentlemanly impersonation. Theodore Gamble was an acceptable, though rather too boyish, Ned Warden. Edgar Allan Woolf got a deal of humor, more or less legitimately, out of the role of Trotter, and John Fenton was a worthy Mr. Mason.

Edna Phillips played Blanche Sterling gracefully and charmingly. Mary Horne was an excellent Miss Godesby; Rose Swain was bright and attractive as Clara Hunter; Jane Irving was an agreeable Ruth Hunter, and Lillian Dix did well in the rather difficult role of Mrs. Hunter. Florence Nash, who made her initial appearance with the company in the role of Jessie Hunter, revealed a winning personality and acted with vivacity and girlish grace. The other roles were without exception capably played. Next week, As You Like It.

The offering of the company last week was Mrs. Pacheco's well-known comedy Incog. The audiences were large through the week, and the play aroused more genuine merriment than has any other of the company's presentations so far this season. Edwin Holt played Tom Stanhope in an agreeable fashion, though his complacent deliberation was at times sadly out of tune with the spirit of the play. William J. Butler was fairly successful as General Stanhope; George Farren played Dick Winters admirably, and Theodore Gamble was an acceptable Harry Winters. Priestly Morrison as Dr. Hartman and Edgar Allan Woolf as Ned Moreland were excellent. Edna Phillips entered into the fun of the piece most delightfully as Kate Armitage, and her natural, bubbling laughter was a joy. Mary Horne as Mrs. Winters, Rose Swain as Mollie Sommers, and Viola Kellogg as Isabelle Howard were all acceptable.

New York—The Tenderfoot.

Operatic comedy, in three acts; book by Richard Carle; music by H. L. Hearts. Produced Feb. 22, 1904.

Professor Zachary Pettibone, LL.D., B.A.. Richard Carle
Colonel Paul Winthrop ..... Edmund Stanley
Sergeant Bill Barker ..... Charles Wayne
Captain O'Reilly ..... Dan J. Moyles
Captain Vincent ..... Edwin Baker
Captain Todd ..... Gwilym Edwards
Honest John Martin ..... Henry Norman
Hop Lee ..... William Rock
Reckless Reddy ..... H. S. Austin
Bigg Bluff ..... William Russell
White Pill ..... Edward Beck
Abe Splicer ..... Milton Baldwin
Marion Worthington ..... Helena Frederick
Sally ..... Margaret Sayre
Flora Jane Fibby ..... Agnes Paul
Patsy ..... Ethel Johnson
Miss Gotham ..... Louise Gardner
Miss Narragansett ..... Louise Grignon
Miss Manhattan ..... Virginia Neal
Miss Asbury ..... Ethel Kirkpatrick
Miss Niagara ..... Ella Fitch
Miss Knickerbocker ..... Adelaide Ashland
Miss Newport ..... Vilette Stanley
Miss Amsterdam ..... Dollie Williams
Miss Cohassett ..... Mabelle Smith
Miss Nantucket ..... Vera Brunk
Rupert ..... Himself

On Washington's Birthday The Tenderfoot, an "operatic comedy" by Richard Carle and H. L. Heartz, came to town, and was seen at the New York Theatre. Mr. Carle has written a lively book, and Mr. Hearts, who composed the music for Miss Simplicity, 1492, and The Show Girl, has been a happy collaborateur.

The Tenderfoot is not exactly comic opera nor yet a musical comedy. It is more like a vaudeville inspiration, or a series of vaudeville sketches, as it has many song and dancing specialties, besides knockabout things galore. As for story—God bless you, there is none to speak of, or only one to make us recall the days when we, being healthy American boys, devoured Beadle's salmon-backed ten-centers behind our geographies and second readers, while the gentle and credulous teacher looked on approvingly at her little roomful of studious scholars. Let's see if it can be told in a paragraph:

Marion Worthington is a Texas heiress. Paul Winthrop is the Colonel of the Texas Rangers. A soldier kisses Marion. Marion, seeking a legal protector, asks Paul to marry her. Paul does, disguised as a cowboy. After the wedding Marion tells Paul that he must not take any liberties, as she had merely married him for self-protection—to keep the other fellows from insulting her. Then he acts Petruchio to her Katharine and tames her. Professor Zachary Pettibone comes to Texas from Massachusetts and narrowly escapes burning at the stake by a band of Indians for so coming. That's about all there is to it. It suggests very strongly a comic opera called The Ogallalias, book by Young E. Allison, music by Henry Waller, in which Henry Clay Barnabee sang and danced and got into lots of trouble with the Indians, Mexicans, cowboys and soldiers when he fell from Massachusetts, among them. Mr. Barnabee was Professor Andover; Mr. Carle is now Professor Pettibone. And if The Tenderfoot suggests The Ogallalias, Mr. Carle is the flashlight photograph—or moving pictures—of the elder comedian, Mr. Barnabee. He is Henry Clay, with thirty years cut from Henry Clay's age; that is, a counterfeit presentment of Mr. Barnabee in his prime in everything he does. His are the same quiet, easy ways, the same facial play, the same graceful dancing and quaint singing, the same make-up, the same "jag," and the same reachable methods. If Mr. Carle has never seen Mr. Barnabee it is a wonderfully unconscious following.

The Tenderfoot and Mr. Carle are about as good, lively, laughable and uproariously funny as anything seen here this season. The money expended was not put into the scenery, but into the singers, actors, dancers and chorus. There is not a poor actor, singer or dancer in the opera. Everybody seemed to be heart and soul in his and her work. It went like a wholesome breeze through the house. It is a real pleasure to praise it from Alpha to Omega. The music is pretty, tuneful and not beyond the ear-drums of the mutable many. The written words of the songs are away in advance of the dreadful things thrown at the public in Sunday supplements. The very first number, sung by the Texas Rangers and called "The Texas Rangers," was like a Jamaica rum punch on a boisterous night off Cape Hatteras. It had to be sung and acted half a dozen times. "I Am a Peaceable Party," "Only a Kiss," "Adios," and "The Tortured Thomas Cat" were excellent and excellently done.

But "My Alamo Love" is the gem, in words and music, of the opera. Both Mr. Carle and Mr. Hearts were at their best when they wrote it. The melody and words are perfectly wedded to each other and carry one back to the shadowy years when life was in its infancy and youth and we looked at it through rose-colored glasses.

The song tells about how, once all alone in San Antone, the singer found himself one summer day, and in front of the Alamo met his fate in the picturesque person of Pepita. And then—but just listen to the words of the exquisite and haunting chorus:

I met my love in the Alamo,
When the moon was on the rise;
Her presence quite bedimmed its light.
So radiant were her eyes!
No star in heaven's firmament
Can her bright smile outshine—
There's no one like that Alamo love of mine.

That, sung in a minor key by a roomful of gliding Mexican vaqueros and fascinating girls, all in rich costumes, with for contrast Professor Pettibone, Sergeant Bill Baker, Captain O'Reilly, Captain Vincent and Honest John Martin, flowed over the audience like moonlight on still waters.

There was always something doing in The Tenderfoot. Mr. Carle gives everybody a chance. Nobody was idle, but the busiest character in it was Charles Wayne as Sergeant Bill Barker. Mr. Wayne need never blush in shame as he draws his salary, for he is worth more than he receives, no matter how much that may be or may be not. He has the funniest "business" seen in a dog's age, when he sees the cold and haughty Marion Worthington and begins to freeze and flap his arms and stamp to get warm; and then he skates around her half a dozen times, and finally he skates (on invisible skates) off to the Gulf of Mexico to take a warm plunge. That is only one of his many bits, and all are good.

Edmund Stanley was a robust Colonel Paul Winthrop, with a strong tenor voice; Edwin Baker a fine Captain Vincent; Henry Norman a great Honest John Martin; William Rock as Hop Lee, the best Chinaman since Charley Parsloe—it was a real artistic study; Helena Frederick, a pretty and a pretty good Marion Worthington; Margaret Sayre an excellent Sally, and Ethel Johnson a capital Patsy the Waif. Rupert the donkey was quietly happy as Himself. He was dead-letter perfect.

There were so many cowboys, cowgirls, Mexicans, Mexican girls, Texas rangers, bridesmaids and soldiers that the half column space to merely name them cannot be afforded; but they were all worth while—and all had American faces and American personalities. There was not one suggestion of foreign atmosphere in any corner of the three acts.

And that, too, was exhilarating, because a promise of better, because national, things.

Knickerbocker—Twelfth Night.

Twelfth Night, or What You Will, a comedy by William Shakespeare. Produced Feb. 22.

Orsino, Duke of Illyria ..... C. Rann Kennedy
Sebastian, brother to Viola ..... Roy Dana Tracy
Antonio, a sea captain ..... George Riddell
Valentine ..... Percy C. Waram
Curio ..... Henry Willis
Sir Toby Belch ..... R. A. Field
Sir Andrew Aguecheek ..... John Sayer Crawley
Malvolio, steward to Olivia ..... Ben Greet
Fabian ..... Dallas Anderson
Feste, a clown ..... Cecil A. Collins
A Priest ..... S. H. Goodwin
An Officer ..... R. H. Forster
A Sea Captain ..... St. Clair Bayfield
Olivia ..... Alys Rees
Viola ..... Edith Wynne Matthison
Maria ..... Millicent McLaughlin

William Godwin, whose daughter Mary married Shelley, wrote, in his essay on "Sepulchres:" "I cannot tell that the wisest mandarin now living in China is not indebted for part of his energy and sagacity to Shakespeare, even though it should happen that he never heard of his name."

It can be said now that the man or woman who saw Ben Greet's production of Twelfth Night, Shakespeare at his comedy best, at the Knickerbocker Theatre, Monday, Feb. 22, was indebted to Mr. Greet and his players for the greater part of his or her enervation and dullness after leaving the theatre after the first performance.

Mr. Greet's present production is mainly an educational design, to show the present day audiences how Twelfth Night was done in a London theatre at the end of the sixteenth and beginning of the seventeenth centuries; to make the setting subordinate to the text of the play; to eliminate and retain without offending, and to depart from but one Shakespearean custom, that of having the women parts played by boys. All this was done at the Knickerbocker, and the result was irritating to the nerves; for five acts in one long act, with not over sixty seconds between each act in which to talk to one's neighbor and exchange views or to give the bored a chance to do the tent-folding-Arab act and silently steal away, is too much for the active American mind.

When the audience entered the theatre it saw a clear stage—that is, there was no curtain to hide the scene of Olivia's house in Illyria; a room, with curtains at the back, hiding a smaller room, over which was a tier, or balcony, disclosing two men seated at an organ. A beefeater stood on each side of the proscenium arch all through the play, except on one occasion, when he crossed and recrossed to stretch his legs. There were no adornments. One would think that a lady of Olivia's standing and wealth would have some things in her house to indicate her position. And it is not a certainty that the Elizabethan stage-manager didn't. Olivia's house was shabby, and all those that entered it, with the possible exception of Olivia, who was none too richly dressed, were a match for the house. And this in spite of the fact that there was bravery of apparel at the period sought to be reflected in this representation.

Mr. Greet's company is to Viola Allen's in this play as flat beer is to wine. The chief charms of Twelfth Night are the satin-breasted Viola and her untold love for the Duke Orsino, and yet we are not conscious of any charming girl in this production, and her love completely slips from the memory after the first act, and does not return until the very end. That is not the fault of the Elizabethan production, but of the players' lack of art. Not one character in this production is visualized or vitalized. Even the Viola is unlike the Viola of Shakespeare. She is too tall and thickset for Viola. Her side face is soft and pretty, but, facing the audience, it is short and not; and when distorted by grief or passion it is not exactly magnetic. When lovely readers of Viola's lines slip into the memory this Viola is crowded out. In her pity-compelling scenes with Orsino, and especially in the "She never told her love" speech, it was as if an amateur were speaking; and where all fine Violas say, with a pathos that would draw perfume from a weed, as they stand looking lovingly at Orsino, "I am all the brothers of my father's house, and all the sisters, too," Miss Matthison tears around the stage and declaims it. Her costume is a dead brown, as is Sebastian's, her brother's, and they both look like cheap cotton, as does the costume of Feste. Costumes of Shakespeare's day? How do you know? Shakespeare had an eye for color, and would never sanction the wearing of costumes that would depress the spirits of his audiences while raising those of the Puritans, the arch enemies of the theatre in his time.

And how the Malvolio of Ben Greet declines and falls from the Malvolio of John Blair, on the same stage, two weeks ago! This Malvolio is dressed in a suit of rusty black, with a Buffalo Bill imperial and a desultory mustache, a black beaver, and carries an up-to-date silver-tipped Tiffany malacca cane, such as any gentleman might carry to-day. He is not the vain, but the conceited, steward of Olivia. Such a Malvolio could never have risen above Olivia's scullery. He slaughtered the lines, and does the cell scene out of view of the audience—only his piping voice is heard—while Feste, who puts on a long white beard in order that the Malvolio who does not see him may not know him (think of it!), questions him as to his sanity. At the last he goes stark mad, in one of the most unconsciously funny mad scenes shown in a New York theatre.

Why not criticise a pretentious affair? Then, why does Mr. Greet permit Sir Toby and Sir Andrew to smoke clay pipes in the drunken scene? Or smoke at all? Shakespeare did not, and not a word of pipes or tobacco, if memory can be trusted, can be found in any of his plays or poems.

Not half a dozen consecutive lines were properly delivered during the entire performance. The songs of Feste, the jester, "O Mistress Mine," 'Come Away, Death," and 'When That I Was and a Little Tiny Boy," were spoken, not sung, in a manner that left them ineffective. The Maria of Millicent McLaughlin was dire, but the Olivia of Alys Rees seemed good in contrast with the others.

Irving Place—Resemann's Rheinfahrt.

Comedy in three acts; by W. Jacoby and A. Lippschitz. Produced Feb. 23.

Moebius ..... Franz Kierschner
Elli ..... Hedwig von Ostermann
Adolf Resemann ..... Gustav von Seyffertitz
Hertha ..... Muriel Hope
Trudchen ..... Ida Frey
Friedrich ..... Eugen Hohenwart
Otto Tettenborn ..... Arthur Hols
Fritz Thomae ..... Richard Schlaghamer
Lorenz Wintermeyer ..... Otto Meyer
Kathrin ..... Marie Kaestner
Dorchen ..... Clara Servadio
Ignaz Nachenfuehrer ..... Alfred Abel
Muff Ortspolizeidiener ..... Heinrich Habrich
Linchen ..... Ella Feldner
Pieper ..... Will Frey
Annuschka ..... Marie von Wegern

At the Irving Place Theatre last Tuesday evening a German comedy entitled Resemann's Rheinfahrt, by W. Jacoby and A. Lippschitz, was presented for the first time in America. The occasion was the annual benefit to Gustav von Seyffertitz, the comedian of the company, and the audience was very large and very enthusiastic.

The plot of the comedy, or rather farce, is simple and by no means strikingly original. Nevertheless, many of the situations are amusing, and the audience of admirers of Herr von Seyffertitz seemed to enjoy them hugely.

Herr von Seyffertitz, as Resemann, was in high good humor, and he was, as usual, thoroughly amusing. Others in the cast who won especial favor were Franz Kierschner as Moebius, Hedwig von Ostermann as Elli, Willy Frey as Pieper and Marie von Wegern as Annuschka.

On Friday evening the annual benefit of Hedwig von Ostermann, leading woman of the company, took place, and the bill was Maedel als Rekrut, which is known to American playgoers as The Girl in the Barracks. As Liane, the heroine, Fraulein von Ostermann was thoroughly delightful. Others in the cast who were particularly successful were Herr von Seyffertitz, Otto Ottbert and Arthur Holz.

Brooklyn Park—Wedded But No Wife.

Drama in four acts by Connynghame Price and Maurice J. Fielding.

Paul Winfield ..... Jefferson Osbourne
Stephen Mansfield ..... Hugh Cameron
Matt Murdock ..... William S. Gill
Fritz Schiller ..... William Short
Martin Brown ..... George F. Williams
Augustus Van Winkle ..... Myron Caldwell
Ralph Mervin ..... Charles Garnier
Policeman ..... John J. Kennedy
Landlord ..... H. M. Rockwell
Constable ..... Fred E. Cook
Winnie Winfield ..... Kate Dal-Glish
Margery Winfield ..... Gladys Smith
Nella Mervin ..... Anna Layng
Mary Shannon ..... Charlotte Smith

Wedded, But No Wife, May Agnes Fleming's old *New York Weekly* story title, an emotional drama in four acts, was produced for the first time in New York at the Brooklyn Park Theatre, Feb. 22. From start to finish it is packed with heart interest. Everything is subordinate to it. But there are other things in it worth while, too. It is interesting, has capital situations, good lines, fine sentiments, really Broadway sets, and comedy.

William S. Gill, Frank Mayo's fine successor as Pudd'nhead Wilson, is responsible for most of it. His tramp, Matt Murdock, is a work of art. He is one of the best tramps since the flood—if not the best, but there isn't enough of him. If some of the "heart interest" were eliminated and Mr. Gill seen and heard oftener, the play, good as it is now, would be bettered.

The story is that of a clergyman's wife, wrongly accused of a past by the two villains, a man and woman, for their own hellish purposes. The minister casts her off; she has a terrible time of it for four years; her husband, made to believe her dead, marries the she villain, and as he comes from the church with the bride on his arm he comes face to face with his first wife. Things are straightened out by Mr. Gill, the tramp, and all ends well, for the she devil and her hideous partner in crime, Stephen Mansfield (the authors evidently had no respect for a noble and histrionic name) are shot all to pieces by each other with deadly derringers.

Kate Dal-Glish, as the wronged and weepy wife, was splendid. That is about the only word for it. She was as sweet and tender as if she were playing her favorite part of Rosalind, and just as conscientious as ever she was as Modjeska's leading woman, playing in a Broadway house. A real artist is always one.

Hugh Cameron's Stephen Mansfield had Bill Sykes blanketed and put to bed. He played it "straight," to the tragic finish, too, and resisted all the tempting temptations to burlesque it. In the hands of Mr. Goodwin, or the late E. J. Henley it would have been worth traveling from the Orient to the Occident to witness. Mr. Cameron deserves a lot of credit, and that is why he receives it.

Anna Layng, as the she fiend Nella Mervin, won the tribute of hisses and yells of derision for her Rosa Dartle devilishness. Miss Layng is a capital actress, with a deep, rich, cultivated voice, and is likely to be heard from in a year or two.

Charlotte Smith's Mary Shannon might have been a little less self-conscious and a little more unctuous.

Gladys Smith, as the five-year-old daughter of Paul and Margery Winfield, had one of the longest parts ever given to a child, and she was dead letter perfect, very pretty and as artistic as a veteran. But her moralizings and philosophizings were far beyond her years; she has too much to say, and while she is saying it the action of the play sags.

Jefferson Osbourne as the Rev. Paul Winfield was a clean cut, legitimate clergyman; but his part might be improved by the authors.

William Short's funny German was all right.

All Wedded, But No Wife (May Agnes Fleming's title was Wedded, Yet No Wife) needs is more comedy and action, less talk and weeps.

Third Avenue—An Heiress To Millions.

Melodrama, by Howard Wall and John T. McIntyre. Produced Feb. 22, 1904.

Jack Raymond ..... Lester A. Davis
Edward Singleton ..... W. Jeff Murphy
Jasper Clive ..... Fred Spencer
Nimble O'Connell ..... James Gordon Baum
Dan O'Connell ..... Thomas J. McManan
Spencer Raymond ..... Frank Richter
J. Horatio Brass ..... Horace Ewing
Dr. Craft ..... Ed Hannon
Hawkins ..... E. B. Carr
James ..... Frank Edwards
Patsey Quinn ..... W. T. Fulton
Grace Redmond ..... Mae Joyce
Rosey Posey ..... Fannie Wood
Mrs. Schnitzer ..... Margaret Rourke
Jean Ingard ..... Anna Little
Miss Van Remington ..... Jessie E. Terry
Lushey Loo ..... Jessie E. Terry
Mamie Conroy ..... Florence A. Brennan

If there is anything that appeals to a Third Avenue audience more than blood in a play, it is millions of money. If the hero is struggling for millions he has the sympathy of every man, woman and kid in the house; if he gets them, in the last act, there is a tremendous sigh of relief; if he doesn't—but he always does get them, and the audience as it walks out looks for him on the corner to be freely distributing them to the poor, but proud.

An Heiress to Millions, by Howard Hall and John T. McIntyre, was the bill at the Third Avenue Theatre last week, and a tremendous audience yelled it into favor. Jack Raymond, the hero, whom the conspirators, Edward Singleton and Jasper Clive, endeavor to ruin, while yet in his young, ardent, but spotless, manhood, has a hard time straightening things out; and Grace Redmond, his sweetheart, the beautiful heiress, has a harder—but they emerge, and the villains are confounded and sent to, presumably, Sing Sing, after the curtain falls, and virtue is victorious.

Lester A. Davis was a manly Jack Raymond, and Mae Joyce a beautiful Grace Redmond. The Rosey Posey of Fannie Wood was a merry little waif, Anna Little a wicked Jane Ingard, and the rest of the cast filled the bill. The scenes of Catherine Market at Dusk, Rosey's Fifth Avenue Mansion, and the Heiress' Home, in the last act, were striking pictures. The great scene of the play is Craft's Asylum, in Act Three, in which Grace Redmond is imprisoned. The vil-

If your dinner distresses

half a teaspoon of **Horsford's Acid Phosphate** in half a glass of water brings quick relief—**makes digestion natural and easy.**

lains set it on fire, but Jack Raymond and a ladder save her. The ladder was a hit.

Academy—The Toreador.

Jefferson De Angelis and his company began an engagement last week in The Toreador, which was first seen at the Knickerbocker two seasons ago, with Francis Wilson in the leading role. Mr. De Angelis has his own ideas of how the character of Sammy Gigg should be played, and they differ considerably from those of Mr. Wilson. That his many admirers in this city were pleased with his impersonation was shown by the laughter and applause that were frequently heard during the performance. William Blaisdell, Charles Dungan, John Dudley, William Pullman, Charles V. Clark, Fred. S. Heck, Edgar James, M. Robinson, Margaret McKinney, Norma Bell, Edna Burd, Lillian English, and Rose Stevens gave Mr. De Angelis good support. The chorus is large and quite good-looking, and the scenery is the same as was used in the original production.

West End.

Kirk La Shelle's production of Checkers, with Thomas W. Ross as its chief figure and with all the detail that has marked its representation in other theatres in New York, was the attraction at the West End last week, and naturally that house was crowded throughout the engagement. Mr. Ross and the large supporting company are seen to great advantage in this brisk, amusing and sensational play, which it is safe to predict will hold the boards for many seasons. In the large company appearing in Checkers—which has been reviewed in THE MIRROR—are Dave Braham, Jr., W. T. Clark, Charles Willard, Harry Gibbs, Wallace Worsley, Thomas M. Hunter, Claude H. Cooper, Giles R. Warren, Richard Lee, Ernest J. Mack, A. J. Edwards, Arthur W. Owen, William Foran, James McKean, Giles R. Warren, Howard Smith, Harry B. Hall, James C. Shannon, Frank McCoy, Katharine Mulkins, Anna Stanton, May Vokes, Marie Taylor, Margaret Smith, Teresa Toube, Claire Armstrong, and Maud Moffat. Our New Minister is the attraction this week.

Fourteenth Street—A Son of Rest.

Nat M. Wills, who filled a very successful engagement at this house during the first few weeks of the season, returned last week and again presented A Son of Rest to a succession of big houseses. The piece has been brightened and freshened by the addition of some new music and jokes, and it went with a swing that put one in mind of the old days of Hoyt's farces. Almost all the music now used was composed by Max S. Witt, and every selection was vociferously encored. "Sukey Sue," "General Four Flush," "When I Stroll with Sue," "The Glowworm and the Moth," "I Want to be a Soldier Lady," and "Had She Only Let Me Dream an Hour More," all of which were composed by Mr. Witt, scored heavily. Mr. Witt is the leader with the company, and much of the vim and dash of the performance is due to the enthusiasm with which he directs the music. Will Archie appeared as Mr. Wills' chief assistant with much success, and Susanne Rocamora sang prettily.

Metropolis—By Right of Sword.

Ralph Stuart and Jessaline Rodgers appeared at the Metropolis last week, and favored the patrons of that playhouse with a fine presentation of the interesting comedy, By Right of Sword. Large audiences enjoyed their clever work, ably seconded, as it was, by G. W. Harris, J. R. Armstrong, Jack Caldwell, Carl Smith Seerie, Frederick Scott, Edward Poland, C. B. Keller, Whitlock Tucker, Edgar E. Allen, Jack Rafael, Stuart Rodgers Beebe, C. Russell Sage, J. R. Elbridge, Arthur Strong, Lillian Albertson, Martha Mayo, Eleanor Reynolds, Alice Lorraine, and Clara Burke. This week Joe Welch in The Peddler.

Fifty-eighth St.—The Good Old Summer Time.

George Evans and his company moved up here last week, and presented The Good Old Summer Time. East Siders turned out in droves to welcome the popular comedian, and standing room only was the rule had at many permormances. Mr. Evans' work was thoroughly appreciated. "The Sweetest Flower That Grows in Tennessee" was sung by Karl Stahl, and was greeted with applause. John Conroy, whose characterization of an Irish politician could not be improved upon, and Annie Martell did clever work. This week Arizona is the attraction.

New Star.

Nellie McHenry, in M'liss, was a popular attraction at the New Star Theatre last week. Her company includes M. E. Heisey, Frank Dayton, Howard Sydney, Clem Bevins, L. J. Loring, Charles Drake, Thomas J. Murray, W. J. Delhm, Ida Rock, and Grace Young. This week Florence Bindley reappears in New York at this house in A Midnight Marriage, recently reviewed in THE MIRROR.

At Other Playhouses.

GARRICK.—Annie Russell revived Mice and Men last night.

HUDSON.—Ranson's Folly is in its last fortnight, and will be succeeded by Henry Miller in Man Proposes.

AMERICAN.—Quincy Adams Sawyer will be succeeded next week by Out of the Fold.

MANHATTAN.—The Virginian plays to crowded houses. Souvenirs—pictures of Dustin Farnum—are given to the women patrons at Wednesday matinees.

VICTOR MORLEY.

Victor Morley, whose picture appears on the first page of THE MIRROR this week, is a young actor whose versatility and perseverance have brought him to the front rank in his profession. Mr. Morley is an Englishman by birth and quite a globe-trotter, having played in all the principal cities of South Africa, Australia and India. Under the guidance of Luscombe Searelle he was a member of the first London vaudeville company to invade the Transvaal.

Mr. Morley first came into prominence in America by giving impersonations of the famous coster singer, Albert Chevalier. Subsequently he turned his attention to stock work, playing long engagements in Chicago, Kansas City, Jersey City, Grand Rapids, and Nashville. During this time Mr. Morley played an extensive range of principal light comedy roles.

When F. C. Whitney produced Tatterly, with John E. Kellard in the title-role, Mr. Morley was selected to originate the part of Donald Brett, and though the play was soon withdrawn he made a personal success.

Mr. Morley's first New York appearance was with Grace George at the Herald Square Theatre in W. A. Brady's production of Pretty Peggy, where he was seen in the role of Captain Cholmondeley, scoring a decided hit.

Following immediately on this engagement came a contract with Henry W. Savage for the role of Artie Lord Somerset, in The Prince of Pilsen, at the Broadway Theatre. Since then Mr. Morley has been playing Artie continuously with great success. He is appearing with The Prince of Pilsen company at the Grand Opera House this week.

ROSENFELD'S DISAPPOINTMENT.

Sydney Rosenfeld's players will begin their season in Hartford, Conn., next Thursday, in Much Ado About Nothing. Mr. Rosenfeld was to have opened his season at the Bijou, in this city, last Saturday night, but that house was not ready. The management of the Bijou Theatre announces that the repairs and alterations demanded by the different city departments are well under way and that the house will be ready for opening in a week or ten days.

QUICK TRANSIT.

The Grace von Studdiford company, playing Red Feather, last week made the record railway movement of the season. The journey was from St. Paul to St. Louis by special train over the Burlington road, a distance of 623 miles, which was covered in less than fourteen hours, it is reported. When it is considered that fifty minutes was lost en route in rectifying a misitting coupling, the run may be counted as remarkable. For over two hours the speed of seventy-five miles an hour was reached, it is claimed. F. Ziegfeld, Jr., the owner of the attraction, had grave doubts as to the possibility of closing in St. Paul on Saturday night and opening in St. Louis on Sunday. He notified his manager, J. J. Rosenthal, to cancel the Saturday performance, but Rosenthal paid no heed to Mr. Ziegfeld's numerous telegraphic communications, and played. At 10.45 an extra force of baggage and transfer men started to load the scenery in St. Paul, and the first load had left the stage entrance before the crowded theatre had emptied its audience. The last wagon was unloaded into the last baggage car at 11.40, another instance of rapid work. At midnight the train steamed out. On board were ninety-eight members of the company, two train masters, a master mechanic, and one or two reporters. When the train gathered speed the excitement among the company was very great and wagers were made from point to point regarding the distance made. The equipment consisted of the private car of Grace Von Studdiford, the prima donna, a buffet car, two Pullman sleepers, the day coach and three baggage cars. The special reached St. Louis at 2.15, and the curtain of the Century Theatre went up promptly at 8.15 to one of the best performances ever given of the opera.

A REAL NOVELTY.

This is the cast of The Two Orphans revival to be made at some New York theatre March 28: The Chevalier, Kyrle Bellew; Pierre, James O'Neill; Jacques, Charles Warner; De Linnier, J. H. Gilmour; Marquis de Prille, Jameson Lee Finney; Louise, Grace George; Henriette, Margaret Illington; Sister Genevieve, Clara Morris; Countess, Annie Irish; Frochard, Elita Proctor Otis; Marianne, Clara Blandick.

In the original cast at the Union Square Theatre, Dec. 6, 1874, Charles Thorne played the Chevalier; F. F. Mackey, Pierre; in the other parts in the original production McKee Rankin is succeeded by Mr. Warner; Charles Parsell, by Mr. Holland; Stuart Robson, by Mr. Gilmour; W. G. Coggswell, by Mr. Finney; Kate Claxton, by Grace George; Kitty Blanchard, afterward Mrs. McKee Rankin, by Margaret Illington; Ida Vernon, by Clara Morris; Fanny Morant, by Annie Irish; Marie Wilkins, by Elita Proctor Otis, and Rose Eytinge, by Clara Blandick.

FIRE AT THE STROLLERS'.

A fire broke out in The Strollers' Theatre and Club-house, 67 Madison avenue, last Sunday morning and scared 300 members and their friends into a panic. Burr McIntosh was taking a flashlight picture of the room and guests, when a spark set the decorations, Chinese lanterns, draperies and straw-covered bottles afire. Water buckets and siphons in the hands of daring Strollers soon quenched the flames. Herr Director Conreid was tapped on the head by a flying siphon and slightly injured. The firemen said that the police, not the fire department, should have been called, until cigars and high balls quieted their wrath. Among those present were: Richard Strauss, Walter Damrosch, Felix Mottl, Andreas Dippel, Antonio Scotti, Pol Plançon, Ferrucio Busoni, C. Allen Gilbert, Hugo Gorlitz, Rupert Hughes, T. Kelly Cole, Adolpo Rossi, Archie Gunn, Luigi Solari, Marcel Journet, Rawlins Cottenet, Evert Jansen Wendell, Gustave Kerker, and E. E. Dufriche.

INCORPORATED COMPANIES.

Six theatrical corporations filed certificates of incorporation last Thursday, in Albany, with the Secretary of State. The Shubert interests are represented in all of the corporations. Lee Shubert and Samuel S. Shubert, of New York City, and J. J. Shubert, of Chicago, are the directors of the following: The Grand Opera House Company of Syracuse, capital $20,000; the Baker Theatre Company of Rochester, capital $20,000, and the Majestic Theatre Company of Utica, capital $20,000. The directors of the Casino Theatre Company of New York, capital $50,000, and of the Lyric Theatre Company of New York, capital $50,000, are Lee Shubert, Samuel S. Shubert and Joseph W. Jacobs, of New York City. The De Wolf Hopper Company, of New York City, capital $20,000, has for directors William A. Brady, Samuel S. Shubert and Lee Shubert, of New York City.

THE LEAGUE'S BIRTHDAY.

As THE MIRROR is going to press the Professional Woman's League is having its annual birthday party. Mrs. Edwin Knowles, the President, and the Board of Directors, and the Executive Committee are receiving the guests. The club rooms are beautifully decorated with palms and cut flowers. The refreshment room, in charge of Louise Campbell Stern, chairman of decoration and refreshment, looks delightfully refreshing. The delicious refreshments donated, by the members of the League, are all homemade and dainty. The huge birthday cake is to be cut at midnight, and Mrs. Sol Smith is to deliver an address. Hosts of player folk are expected after the theatres close.

IROQUOIS FIRE INDICTMENTS.

The Special Grand Jury summoned to investigate the Iroquois Theatre fire in Chicago finished its work on Feb. 20 by bringing indictments against Will J. Davis for manslaughter; Thomas Noonan, business manager of the theatre, for manslaughter; James E. Cummings, stage carpenter, for manslaughter; George Williams, Building Commissioner, for culpable neglect of duty, and Edward Laughlin, Building Inspector, for culpable neglect of duty.

OWEGO THEATRE BURNED.

The Wilson Opera House Building, Owego, N. Y., was completely gutted by fire last Sunday. The fire is believed to have been incendiary, and L. M. Hill, who kept a bakery on the ground floor, was placed under arrest. The building was owned by J. J. Walker and was insured for $4,000.

THE STOCK COMPANIES.

The Men of Jimtown was the offering of the Belasco company, San Francisco, on Feb. 15.

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Frank Denery joined the Central Theatre company, San Francisco, Feb. 15.

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Thomas Shearer has resigned from the Belasco company, San Francisco.

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Parsifal is underlined for early production by the Belasco Stock company, San Francisco.

* * *

Dot Karroll will head a stock company at the Empire Theatre, Providence, R. I., the coming Summer, opening on May 9.

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Joseph Galbraith has been re-engaged for his second season as leading man of the Keith Bijou Stock, Philadelphia, opening April 4.

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Bernhardt Niemeyer, Robert Rogers, and Louise Mackintosh have been engaged for the stock company at the Empire Theatre, Albany.

* * *

A stock company, headed by Edwin Mordant and Ola Humphrey, will begin a Spring and Summer season at the Empire Theatre, Albany, N. Y., March 7. The best class of plays will be presented, The Climbers being the opening bill.

* * *

Manager M. J. Jacobs will inaugurate a Spring and Summer season of stock at the Columbia Theatre, Newark, N. J., commencing early in April.

CUES.

Maud Allison, of the Allisons, was called home by wire from Trenton, where they were playing last week, owing to the serious illness of her mother.

Richard Allen closes with Why Women Sin company March 4 in Pittsburgh.

Belle Hervey Harper, recently a member of The Bostonians, was married to Colonel Joseph B. Hughes, a retired millionaire, last Saturday in the Holland House, New York, by the Rev. Edwin Abbey. As a wedding present from her husband Mrs. Harper is said to have received just half a million dollars. Colonel Hughes is known as the organizer of the Tobacco Trust.

Nina Farrington is said to have been secretly married to Captain John L. Gordon of London. The marriage took place at Folkestone.

William Ingersoll and Mrs. James Brown Potter are to be co-stars, it is said, after the manner of the Potter-Bellew combination. The combination will be known as the Potter-Ingersoll company. Mrs. Potter has secured the American rights to a number of plays, and Mr. Ingersoll has secured the American rights to D'Arcy of the Guards and a curtain raiser called The Festival of Death, written by Count Boni de Castellane. The engagement will not commence until next season.

Ben O. Tupper, manager of the Spencer, Iowa, Opera House, has resigned his office there and gone to Dunsmuir, Cal., to become cashier of a bank.

Frank Linden sailed for Europe on Feb. 20.

Mazie Dell, late of Weber and Fields' Pousse Cafe road company, has just recovered from a long sickness, and expects to return to the stage soon.

IN BROOKLYN THEATRES.

Fristi Scheff is the star this week at the Montauk Theatre, in Babette. The star is supported by Eugene Cowles, Richie Ling, Ida Hawley, and Josephine Bartlett. Louis Harrison is the comedian.

Lawrence D'Orsay, in The Earl of Pawtucket, is at the Amphion Theatre. His leading woman is Jane Peyton.

Robert Emmet, Brandon Tynan's play, is at the Grand Opera House this week. Monday night marked the five hundredth performance of the play, and souvenirs were given. The cast contains Robert Conness, who plays the title-role; Luke Martin, J. P. Sullivan, Felton Russell, Jr., Frank La Rue, Angela Russell, Ella Baker, and Julia Folland.

Annie Russell's old play, Esmeralda, by William Gillette and Mrs. Francis Hodgson Burnett, is the bill at the Bijou Theatre this week. Edna May Spooner plays the title-role, while Cecil Spooner has the part of Nora Desmond, an American girl in Paris, Dave Hardy. Esmeralda's farmer lover, will be Mr. Phillips. Mr. Kennedy has a comedy part, and the rest of the large company will be seen in the cast. There will be new scenery for the four acts, between which Claude Thardo will sing. The Spooner Quartette and dancing specialties by Cecil Spooner are introduced during the play.

The Power of the Cross, with Miss Hermine Shoen in the stellar role, is at the Columbia.

The Queen of the White Slaves is at the Park Theatre.

Hank of Harvard, with the title-role built for himself, is Corse Payton's attraction at his Lee Avenue Theatre. This role gives Mr. Payton abundant opportunity for displaying his ability as a comedian. Etta Reed Payton has a comedy part.

A version of Parsifal is in preparation for presentment by Corse Payton at his theatre some time next month for a two weeks' run. An extra force will be added to the company, and a chorus of fifty voices will supply the vocal music. The orchestra will also be increased to twenty fair players, who will play much of the Wagner music. Scenery is now being prepared for the production.

The Child Slaves of New York is at the Novelty Theatre.

Her Marriage Vow is at the Gotham Theatre.

Kellar, the magician, is at the Folly Theatre this week. He has many new illusions and a hatful of new magic.

Parisian Widows Burlesquers provide the amusement at the Gayety this week.

At the Unique Theatre the Fads and Follies Burlesquers entertain.

VINCENT R. KIRK.

OBITUARY.

Harry C. Gibson, the Irish comedian, whose real name was Humphrey Undine Lynch, died at his home in this city on Feb. 23, from the effects of a knife wound inflicted by himself. For several years he had suffered with rheumatism of the heart, and dispair over the hopelessness of his condition prompted him to take his life. Mr. Gibson was born on the ship "Undine," off the Irish coast, on Oct. 8, 1855. At the age of three years he was brought to America by his parents, and in 1874 he made his first appearance on the stage at Tony Pastor's Theatre. In the years of his greatest prosperity he appeared in Irish Aristocracy, Muldoon's Picnic, Lord Mockleberry, a burlesque of Little Lord Fauntleroy, and The Old Oaken Bucket. He also wrote and successfully played a skit entitled The Jolly Irishman, and he was thereafter known as "the Jolly Irishman" among his friends. Five years ago his failing health compelled him to retire, and he became a beneficiary of the Actors' Fund. He was from time to time a patient in St. Vincent's Hospital, but ordinarily he lived with his sister, Mrs. Catherine Corley, in East Tenth Street.

Lucy Harris, the actress, who, in private life, was Mrs. J. Marcus Davis, died at the home of her father, Capt. A. J. Harris, on Feb. 16, after a long illness with typhoid fever. Miss Harris played in support of Richard Mansfield and Maude Adams several seasons ago. In the season of 1900-01 she played the leading role in Miss Hobbs and the following season she was the leading woman of the Are You a Mason No. 2 company. She then married Mr. Davis, division superintendent of the Greatern Northern Railway, w headquarters at Superior, Wis., and retired from the stage.

Mrs. Louie Quinten, the character actress and mother of little Cora Quinten, died suddenly in St. Louis, on Feb. 21. She, with her daughter, were with the A Fatal Wedding company, Mrs. Quinten playing Bridget and Cora Quinten playing the Little Mother, which role she originated. Samuel Harris, of the firm of Sullivan, Harris and Woods, is taking steps to adopt the child actress, who is only nine years old. The remains of Mrs. Quinten were brought to Brooklyn for burial. Cora Quinten will continue with the A Fatal Wedding company.

Mrs. Henri Drayton, an old time actress, died in St. John's Hospital, Brooklyn, on Feb. 28. Many years ago she and her husband starred together in the Shakespearean drama in England and America, and were very successful. In later years, after Mr. Drayton's death, Mrs. Drayton taught singing and acting in this city. She had been ill for two years and had been under the care of the Actors' Fund. The remains were buried beside those of Mr. Drayton in Cypress Hills Cemetery.

Harry McGee, who was at one time connected with theatres at Little Rock, Ark., and Dayton, O., and who afterward managed the tours of several Irish plays, died in Bellevue Hospital, on Feb. 20. The funeral services were held in this city and the remains were then taken to Philadelphia for burial by Mr. McGee's brother, Clem McGee, of New York Lodge No. 1, B. P. O. E.

Sarah Deane (Mrs. Felix Dumas), known professionally as Sidney Bell, died in Manchester, Eng., on Jan. 16, after an illness of four days with pneumonia. Miss Deane was a sister of Alice Deane and was born in Boston on Sept. 10, 1878. She began her stage career at the age of sixteen, and during the past four years she played in England. Her last engagement was in Three Little Maids.

Charles Osten, proprietor of Osten's Royal Vienna Marionettes, died in the hospital on Ward's Island last week. For the past two years he had been insane and had been cared for by the Actors' Fund. He is survived by his wife. The remains were buried in the Fund plot in the Cemetery of the Evergreens.

Emil Jasper, a German dramatic and musical critic long connected with German newspapers published in New York, was killed in a trolley car accident, in this city, on Feb. 21. He was fifty-five years old and was a native of Saxony.

Owen B. Daly, a well known old showman, died at Pawtucket, R. I., on Feb. 24. He was seventy-six years of age. Many years ago he exhibited panoramic views of Ireland throughout the country and was very successful.

Great Falls Tribune, Feb. 18.—"The Chief Justice is one of those splendid dramatic creations which gives great scope to Mr. Sully in the title-role."***

THE SARDOU PLAYS.

An advertisement [illegible] signed by Melbourne [illegible] Chicago, conveyed [illegible] the Sardou plays [illegible] Davenport, and in the [illegible] others were warned [illegible] permission of the [illegible] Thomas R. Hart's [illegible] from MacDowell [illegible] representations.

Mr. Hart, on the other [illegible] tisement in THE MIRROR [illegible] as to the sale of the [illegible] any like alleged sale of them [illegible] title to these plays vest [illegible] that he can legally prevent their [illegible] without his authority and consent.

Mr. Hart says that he has begun an action against the parties in Chicago who have violated rights to the plays, and he has [illegible] ments that would seem beyond question to establish his full right to the plays in question. Thomas R. Hart is a well-known lawyer of this city, where he has been in reputable practice for many years. It will be remembered that THE MIRROR, on July 5, 1902, published a statement of a controversy in the courts, conducted by Mr. Hart as counsel for the Davenport estate, to establish rights as to these plays, which rights Mr. Hart subsequently secured.

MATTERS OF FACT.

Mortimer Kaphan, of the Kaphan Theatrical Syndicate, who is to present Papita Sandoval, the Spanish actress, in an elaborate production of Carmen, will sail for Spain about April, to make final arrangements for her American tour next season. Marie Semple has been engaged for the part of Delores and understudy for Senorita Sandoval.

The Spring and Summer season of the Leon McReynolds company will open March 28 at Rock Island, Ill.

Gus Hill's Happy Hooligan company has to its credit the record of playing to 27,453 paid admissions during its recent week's visit to Indianapolis and Columbus. The company is now playing return engagements in all the larger cities. Something out of the ordinary for an attraction in its third season.

Walter McCullough, who went to the Elysium Stock, New Orleans, as heavy man, was so successful that he was advanced to play the leads, in which roles he has become a big favorite with the Elysium's patrons. Since his assuming the new line of parts the business has shown a remarkable increase.

Clive Hartt, the advance man of Happy Hooligan, reports good business for the Eastern company.

Belle D'Arcy, formerly of Augustin Daly and Henry W. Savage's companies, is now in South Africa, appearing at the Good Hope Theatre, Cape Town, in Arizona. The Cape Town critics are unanimous in their praise of her natural acting.

Louis Wainwright, who has scored in two widely different characters during the present season, is now open for character leads in stock or combination. His address is 270 East Sixty-fourth Street, Chicago.

The West Penn Music Publishing Company, of 1310 Webster Avenue, Pittsburgh, Pa., have just published a march and two-step by William Bolden, entitled "Phoebe's Delight," which bids fair to win popular favor.

Manager M. J. Jacobs will run a Spring and Summer season of stock commencing early in April at the Columbia Theatre, Newark, N. J. The Columbia has been Newark's most successful stock house for a number of seasons. Manager Jacobs is now engaging his company.

Marie Doran, the dramatist, whose adaptations of several popular novels were pronounced excellent, has completed a drama on Parsifal, to which she invites the attention of responsible managers.

Repertoire companies are wanted for the rest of the season at the Hogan Opera House, Susquehanna, Pa., by Managers Doherty and Shanahan.

An ambitious and talented amateur can secure the leads with a repertoire company by addressing A. G. Ford, care this office.

A rumor has gained circulation among managers that the Fremont (O.) Opera House has been closed by the local authorities. Such is not the case, as will be seen by the advertisement of the Fremont Opera House in another column.

The Ackerman-Quigley Litho Company, of Kansas City, are turning out a special line of pastel pictorial work which they are offering to managers at very low prices. This work, which is particularly attractive, is much cheaper than the ordinary styles of lithography. This house also has a large assortment of stock paper for repertoire and Summer stocks.

The Majestic Theatre, Erie, Pa., which was opened in January, 1904, has been playing to remarkable business the past month. Big receipts have been recorded by all the visiting attractions. W. J. Sell manages for the Erie Amusement Company, which controls the house.

Something new will be introduced in The Triumph of Justice next season, in the enactment of a Jewish wedding ceremony.

R. N. Parshall is managing the Owosso (Mich.) Opera House, and has open time for good attractions.

CURRENT AMUSEMENTS

Week ending March 5.

ACADEMY OF MUSIC—Jefferson De Angelis in The Toreador—2d week—10 to 17 times.
AMERICAN—Quincy Adams Sawyer—4th week—27 to 34 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—13th week—87 to 93 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—2d week—10 to 17 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Virginia Earl in Sergeant Kitty—32 times plus 2d week—10 to 16 times.
CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Merely Mary Ann—51 times plus 3d week—18 to 25 times.
CRYSTAL GARDENS—Closed.
DALY'S—Glittering Gloria—3d week—16 to 22 times.
DEWEY—Sam Devere's Own.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 43 to 50 times.
FOURTEENTH STREET—Nat M. Wills in A Son of Rest.
GARDEN—The Secret of Polichinelle—19 times plus 3d week—18 to 25 times.
GARRICK—Annie Russell in The Younger Mrs. Parling—6th week—37 to 43 times.
GOTHAM—Bowery Burlesquers.
GRAND OPERA HOUSE—Prince of Pilsen.
HARLEM OPERA HOUSE—Lulu Glaser in Dolly Varden.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—18th week—127 to 133 times.
HUDSON—Robert Edeson in Ranson's Folly—7th week 51 to 58 time.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—23d week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Edith Wynne Matthison in Twelfth Night—2d week—9 to 16 times.
LONDON—Kentucky Belles.
LYCEUM—William Gillette in The Admirable Crichton—15th week—110 to 116 times.
LYRIC—Wilton Lackaye in The Pit—4th week—23 to 30 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Sportsmen's Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—21st week—169 to 176 times.
MANHATTAN—The Virginian—9th week—67 to 74 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Joe Welch in The Pedler.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—15th week.
MINER'S BOWERY—Trocadero Burlesquers.
MINER'S EIGHTH AVENUE—American Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in The Climbers.
NEW AMSTERDAM—Richard Mansfield in Ivan the Terrible—Opens Tuesday, March 8.
NEW GRAND—Hebrew Drama.
NEW STAR—Florence Bindley in A Midnight Marriage.
NEW YORK—Richard Carle in The Tenderfoot—2d week—10 to 17 times.
OLYMPIC—Dainty Paree Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Closed by Mayor, Feb. 4.
PROCTOR'S FIFTH AVENUE—Ships that Pass in the Night.
PROCTOR'S FIFTY-EIGHTH STREET—Arizona.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Northern Lights.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Kyrle Bellew in Raffles—17th time—plus 3d week—18 to 25 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—A Hidden Crime.
WALLACK'S—The County Chairman—16th week—117 to 124 times.
WEBER AND FIELDS'—Closed.
WEST END—Our New Minister.
WINDSOR—Hebrew Drama.
VAUDEVILLE—[illegible] Man of Destiny.
VICTORIA—Vaudeville.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Mr. Pastor has secured one of the best comedy attractions of the season in Ian Collyer Joseph M. Sparks and company in a scene from Edward Harrigan's latest play, Under Cover. The Colfbris Midgets are an extra attraction, and the bill includes Wood and Ray, Belle Stewart, Allen J. Shaw, Ford Sisters, the Mascotte Comedy company, composed of James Lester, Joe Edmonds, Addie Lester and Eloise Mortimore, Charles and Ada Kalmo, Charles and Fannie Van, Martin and Ridgway, Gestie and Gordon, Allen Appleton, and the vitagraph.

Keith's Union Square.

Mary Norman, who began her successful career at this house, and Clayton White and Marie Stuart are the features of a bill including Pat Rooney and Emma Francis, Parker's dogs, Martini and Maximilian, Nate Leipzig, Mr. and Mrs. H. L. Waterous, Marlow, Plunkett and company, Carson and Willard, Smith and Powell, the Aerial Smiths, Hubert De Veaux, Rosaire, Brooks Brothers, Hubert Deveaux, and the biograph.

Proctor's Fifth Avenue.

Ships That Pass In The Night, by Justin Huntley McCarthy, is this week's play, with a cast including Malcolm Williams, George Friend, Hugh Ford, Gerald Griffin, Lotta Linthicum, Margaret Kirker, Loretta Healy. The olioists are Raymond and Caverly, Russell and Buckley, Francelli and Lewis, Louise Henry, Byron and Foster, Herbert, Gallando, Dora Pelletier, Barto and Lafferty, and the kalatechnoscope.

Proctor's 125th Street.

Northern Lights, by Edwin Barbour, is this week's attraction, with the favories of the stock company in the cast. The vaudeville portion of the bill is attended to by Henry and Hoon, Corbley and Burke, Fred Stuber, Hathaway and Walton, and the kalatechnoscope.

Proctor's Twenty-third Street.

Ricrobono's horses head a bill including Callahan and Mack, Haines and Vidocq, Jack Theo Trio, Wenona and Frank, William J. Tompkins, Anna Wynne, the Gagnoux, three Troubadours, Little and Pritzkow, Marion and Pearl, Carter and Bluford, and the kalatechnoscope.

Hammerstein's Victoria.

The headliners are Charles T. Aldrich, Barney Fagan and Henrietta Byron, Staley and Birbeck, James J. Morton, Milly Cappell, Tom Lewis and Sam J. Ryan, Julian Rose, Eleanor Falk, Kiamura's Japs, Four Huntings, and the Brothers Martin. The vitagraph is also in the bill.

Hurtig and Seamon's.

The bill embraces the Kauffman Troupe, the Rasque Quartet, O'Brien and Havel, Sydney Grant, J. Royer West and Ida Van Sicien in their new act, Sailor and Barbaretto, Gaston and Stone, the Marvelous Franks, and the vitagraph.

Circle.

Marie Dressler, assisted by Walter C. Kelly and company, in a travesty called Sweet Kitty Swellairs, is the star feature of a bill embracing Adgie and her lions, Yorke and Adams, Max Waldon, Meredith Sisters, Three Richards, Lew Sully, Blocksom and Burns, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Henri Humberty, the European juggler, made his American debut last week and scored an unqualified success. He is not in the same class with Spadoni, but is just as entertaining in his own way. He has not Spadoni's strength, but he is much more skillful in light work, so that honors were pretty even last week between these two Europeans who were bidding for the approval of New Yorkers. In the early portion of his act he used, among other things, a live cockatoo, which he juggled with a ball and a stick with great dexterity. Later he had members of the orchestra hand him up a base drum, a cymbal, a trombone, a tambourine, a flute and other instruments, which he balanced and juggled very cleverly. His star trick consisted in balancing three chairs upside down; on the upturned legs of the two upper chairs was placed a table set as for a dinner. He placed the whole affair on his chin, and, holding it steadily, proceeded to remove his frock suit, under which he wore a fancy costume. Then by deft manipulation he caused articles to drop from the table to his hands, and after juggling them, returned them safely to a little rack under table. This stunt in its entirety is one of the cleverest ever shown in this city by any juggler, and Humberty deserved the plaudits that he received. Mr. and Mrs. Gardner Crane were seen once more in their extremely funny skit, Am I Your Wife? written for them by Edmund Day, which was reviewed in THE MIRROR some time ago. Both players are talented and they got every ounce of value from the sketch. Foy and Clark were seen for the first time at this house in their new act, Old Curiosity Shop. It is a farce and is on the same order as the act in which this clever team appeared before they produced The Spring of Youth. The scene is laid in an old store filled with all sorts of odds and ends, many of which serve Mr. Foy for the purpose of introducing very funny local gags. There are several good bits of business, the funniest of which happens when Mr. Foy brings in a dog which has a false head fastened at his tail end. When the little animal starts to walk off the effect is ludicrous in the extreme, and kept the audience laughing for fully a minute. Mr. Foy does a lot of the falls for which he is noted and keeps things humming from start to finish. James F. Macdonald, who has not been in vaudeville very long, but who has already become a warm favorite on account of his pleasing personality and cultivated, sympathetic voice, scored a distinct hit, singing "That's How I Love You, Mame." In this he reminded one of Chevalier at his best, when he is singing a tender coster love song. Mr. Macdonald put his heart in his work and the audience rose to him in no uncertain way. His "Thermometer" song and "Save It For Me," as well as his stories, were well received. McCue and Cahill, two young men from the West, made their New York debut with flattering success. Both have good voices which blend harmoniously, but the point for which they deserve most praise is their distinct enunciation. It is a pleasure to hear the way in which they pronounce their words, each syllable being distinct. There are so many mushy-mouthed vocalists in vaudeville that it is a delight to be able to single out this team for praise in this respect. Martinetti and Grossi made a hit in their eccentric musical act. Press Eldridge had two new songs, but his hit was made with his "Limerick" rigmarole. The Avolos did their wonderful perpendicular pole act splendidly. Carlotta Delmar, the clever cyclist made her reappearance after a long absence and was heartily welcomed. Fred and Amy Gottlob were amusing in the skit, The Pippins in Government Bonds. The Brittons scored heavily with their coon songs and very gingery dancing, at which they are most expert. The Althea Twins, the Zarnes, Leon and Adeline, and new views on the biograph were the other numbers of a good bill.

TONY PASTOR'S.—The bill was topped by that genuine topliner, Charles T. Aldrich, whose quaintness and oddity are always sure to bring the hand-claps in at the proper times. Harris and Walters, with their budget of whimsical nonsense, labeled A Political Pull, were received with immense favor. "The Man With the Green Gloves," just as well known by his regular name of James Richmond Glenroy, convulsed his listeners with his remarks, which have a distinctly Celtic flavor. Smirl and Kessner, assisted by their smart little dog, were not far behind the leaders in the scoring line. Brooks Brothers worked hard and successfully, and their finish brought down the house, as it usually does. Doyle and Granger pleased with their singing and dancing. Hayward and Hayward got plenty of applause during their entertaining specialty. Others who met with appreciation were La Vine and Alma, Bell and Oliver, J. W. Sherry, Annie Bernstein, and the vitagraph views. Mr. and Mrs. Perkins Fisher were a special attraction and justified this distinction by giving a more than usually good performance of their perennial success, The Half-Way House.

PROCTOR'S TWENTY-THIRD STREET.—The good old days of Koster and Bial's, when the audience used to get up and shout approval when a big European act made a hit, were recalled on Washington's Birthday, when two capacity houses voiced their approval of the work of Paul Spadoni, the great juggler, who made his Manhattan debut in an act that simply took the spectators off their feet and caused them to indulge in cheers. It is seldom nowadays that a New York audience becomes enthusiastic enough to make a big noise, but Spadoni certainly deserved the spontaneous applause that his really remarkable specialty called forth. He is almost a Sandow and a Cinquevalli rolled into one. He is more like the former than the latter, as he is a veritable Hercules in strength; but, while he does many clever feats of juggling, he lacks the delicacy and grace of the greatest of all juggiers. It is better, perhaps, to say that he stands in a class by himself, for he gives a performance that has never been done here before, and is scarcely likely to be duplicated in this generation. He made his appearance in a gray business suit and went through a programme of quick-action juggling, using heavy objects, which he tossed about as though they were trifles light as air. For instance, he used a large parlor lamp with stand and two rubber plants in pots in one of his feats and juggled them with admirable ease. He also did Cinquevalli's trick of balancing a table at which a man is seated, on his chin, while he juggled some small articles. He wound up this part of his performance by balancing the large automobile, in which he made his entrance, upon his chin. The machine was hoisted up by six stage hands until the headlight was level with his chin. Orders were then given to "lower away," and the full weight of the auto rested upon the frame of the performer. He held its weight for a few seconds, when the rope was again drawn tight and the ponderous machine was lowered to the floor. Spadoni then disappeared for a minute and came on again clad in flesh color from head to foot. His magnificent physique caused any numbers of exclamations to break forth from all over the house, and many women leaned forward in their seats to get a better view. The most remarkable part of the performance followed. It consisted of the juggling with marvelous dexterity and in innumerable ways of metal balls of various sizes and weights. They were thrown by Spadoni and also by his assistant and invariably caught at the spot where the base of the brain is located, always the missing the top of the skull by the narrowest of margins. The finish, in which he catches the balls in very rapid succession and with unerring accuracy on the back of his neck, is wonderful. This trick is startling enough to arouse the most apathetic audience, and the cheers and recalls that followed would have turned the head of any one who was not accustomed to such tributes. An interesting item in the programme was the vaudeville debut of Wallace Erskine, for many months one of the principal comedians of the Proctor Stock company. Mr. Erskine's vehicle is called Lord Colpoys, and gives him an opportunity to impersonate one of those silly members of the English nobility whose eccentricities have formed the basis of innumerable comedies. The character is similar to that of Lord Chumley, in which Mr. Erskine made a decided hit last season. The scene is laid in the apartments of Lord Colpoys, who has a valet of more than ordinary intelligence, like the one in The Earl of Pawtucket. Kate Van Wart, whom Lord Colpoys had known in his childhood days, comes in, and there follows an amusing scene over a luncheon, during which the good old variety trick of carving a tough chicken is introduced, with the usual amusing results. Kate exits, but returns in a few moments "disguised" in male attire. Lord Colpoys is so near-sighted that he doesn't discover her identity, and she pretends to be her own brother. She gets him to acknowledge that he loves her and then admits that she has played a trick on him. There is no apparent reason why she should want him as a husband, as he is a consummate ass all through the sketch, and this is the only fault with the bright, amusing playlet, which found much favor with the audience. Mr. Erskine was capital as the silly lordling. Kate Beneveau was fairly good as Kate, and Burns Gilliam was an excellent valet. The great Everhart aroused much enthusiasm with his expert hoop-rolling. His two clever assistants will soon be as expert as he is himself, and we may hear of a new act in case of any split in the little troupe. Binns, Binns and Binns carried off a good share of the laughing honors with their very funny musical act. Alcide Capitaine did her trapese specialty and showed her remarkable physical development to great advantage. Irene La Tour introduced her new "Zaza," a cunning little spaniel which is in some ways more clever than the old pug formerly used by Miss La Tour, but lacks the comedy talent of that funny-faced canine, which has been forced to retire to enjoy a well-earned rest. The Messenger Boys Trio, a new act, was seen for the first time here. The young men sing fairly well, but their idea of comedy is something wild and terrible. Cal Stewart with his "rube" talk and Fanny Donovan in a monologue pleased their admirers. Other turns were by Hal Clements and Josephine Thill, the Auers.

THE TWO SCHRODES.

VAUDEVILLE ALL THE RAGE.

The public are vaudeville mad. New theatres, new acts. All artists should call at Forrester's Vaudeville Studio to prepare and perfect their acts and get booked. 138 Fifth Avenue, New York.

MLLE. EDDIE.

Photo by Pulser and Potter, Newark, N. J.

Above is a picture of Mlle. Eddie, of the well-known team Ascott and Eddie, who have been prominent and popular in vaudeville for several seasons. Their act is refined, neat and most interesting, as they aim at originality in every trick they use. Mlle. Eddie is a very clever dancer and a gifted pantomimist, having studied in the best schools, and being naturally quick and bright. She is noted for her good taste in dress and spends much time, thought and money on her costumes. She is now using a set of dresses that were designed and made especially for her in Paris, and they caused much favorable comment wherever she has been seen this season. Ascott and Eddie are now touring the Keith circuit and are placed with the big numbers on every programme. They are well booked ahead for this and next season, as their turn is in constant demand.

cum was a sweet and pretty Gretchen. Others who did good work were George Friend as Derrick, Gerald Griffin, Albert Roberts, Jennie Turner, Julian Reed, Hattie Rempel, and Cecylle Mayer. Adolph Zink headed the vaudeville programme and his act was much enjoyed. Julius M. Tannen gave his clever imitations, and hits were also scored by Little and Pritzkow, pleasing singing sketchists; the Three Troubadours, Marion and Pearl, Carter and Bluford, Castellat and Hall, and the Paley kalatechnoscope.

HAMMERSTEIN'S VICTORIA.—Edna Aug has not appeared in New York in such a long time that her engagement last week was quite a treat for the lovers of good vaudeville. Miss Aug began in a quiet little way several seasons ago, and step by step has progressed until now. Judging by her work last week she has not been idle, as her work gives evidence of much study. Her singing voice has not improved to any extent, but her self-confidence and perfect ease before the audience could not be improved upon. There are still some crudities in her work which time will remove, but on the whole she gives great promise. She began her turn with a series of imitations of odd females, which, while quite well done, were very badly strung together, giving an impression of carelessness. Work of this kind should be clean cut, and while it is not good form at this date to preface imitations with the old stereotyped "Ladies and gentlemen, I will endeavor to give you," etc., still it is a good plan to let the audience have a thorough understanding of what an artist is driving at. Miss Aug's best work in this portion of her act was the recitation of a poem by James Whitcomb Riley. It was a serious poem, too, and was rather a ticklish thing for the little artist to attempt. She did it very cleverly, however, and held the rapt attention of the audience. It was as careful a bit of work as one would expect from a highly trained elocutionist and showed the comedienne in a new light. Miss Aug as an encore offered her well-known Dutch scrubwoman specialty, which is just as funny and laugh-compelling as ever. Melville and Stetson, resplendent in magnificent gowns, were seen together for the first time this season in their familiar specialty. They were cordially welcomed and scored a good sized hit, Miss Stetson's success being especially large. Papinta, whose engagement was extended, showed her beautiful dances to the accompaniment of continuous applause. Charles Burke, Grace La Rue and the Inkey Boys were immensely funny in their farcical skit, The Silver Moon. T. Nelson Downs caused gasps of astonishment by his ambidexterous dexterity in getting money from the atmosphere. Bedini and Arthur scored once more with their juggling, dish breaking and comedy work. The Meredith Sisters, with their very pretty special setting, won several recalls for their rendition of "Laughing Water." Their other songs were also well received. The jocular eccentricities of Stinson and Merton and Fields and Ward were highly appreciated. Goolman's cats and dogs, the graceful posturings of Latina, and the views of the Baltimore fire shown by the vitagraph were the other features of the programme.

CIRCLE.—Vesta Tilley, recovered from her slight indisposition, again charmed her admirers and made many new friends last week. The Florens Troupe astounded with their marvelous acrobatics. Will M. Cressy and Blanche Dayne carried off a big share of the honors with A Village Lawyer. Warren and Blanchard repeated the hit they made at Pastor's a short time ago, which is saying enough. Aurie Dagwell looked very charming and sang to the entire satisfaction of the audience. One of her new songs is called "I Want to be a Soldier," and it made a pronounced hit. Rapoli, the European juggler, was a good rival to Spadoni and Humberty, other foreign experts, who were at rival houses last week. He did many difficult tricks in a masterly way. Harry Howard's ponies and dogs, Russell and Locke, Gray's Marionettes, and the vitagraph added to the enjoyment of the Circle patrons.

HURTIG AND SEAMON'S.—An excellent programme that drew crowded houses was presented by Lillian Burkhart and company, Will H. Sloan and Yolande Wallace, Max Waldron, the Brothers Schenck, Artie Hall, Crawford and Manning, Ramza and Arno, and Wincherman's bears. The daily matinees at this house are largely attended.

The Burlesque Houses.

DEWEY.—The Moonlight Maids were seen for the first time this season and drew a succession of large houses. The olio includes Frederick Brothers and Burns, Rice and Prevost, Marie Rogers and Tom Hanlon and Dave Ferguson. The burlesques are A Rialto Rounder and A Round Up. This week, Sam Devere's company.

GOTHAM.—The new Harlem house has caught on and its cosy interior holds a goodly crowd of those who are partial to burlesque. Last week Fulton's Jolly Grass Widows company was the attraction, and the antics of the performers kept the audiences in good humor. Charmion, the trapezist, was a special attraction. This week, Hurtig and Seamon's Bowery Burlesquers.

MINER'S BOWERY.—The Tiger Lillies proved a

VAUDEVILLE. | VAUDEVILLE.

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Time can now be arranged for next season for the entire Keith Circuit, which includes the

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"Suffice it to say that by his business, extremely clever and comical, he kept the audience thoroughly entertained and won for himself a flattering reception. His performance is one that must not be missed."—*Rand Daily Mail, Johannesburg, So. Africa.*

Jan 25-March 10 Tivoli, Cape Town April 4, Hippodrome, London—indefinite.

potent attraction. Morrisey Sisters and Clarence Wilber made hits. This week, The Trocaderos.

MINER'S EIGHTH AVENUE.—The Bowery Burlesquers gave a good entertainment to large houses. This week, American Burlesquers.

LONDON.—Al. Reeves' company, presenting A Merry Go Round, was quite successful. This week, Kentucky Belles.

OLYMPIC.—Fads and Follies was a drawing card last week. This week, Dainty Paree Burlesquers.

PANIC AVERTED BY MANAGER.

Manager W. B. McCallum, of the Cook Opera House, Rochester, N. Y., displayed wonderful coolness and nerve on the evening of Feb. 23. The house was crowded when the curtain was rung up, and Manager McCallum was seen upon the stage with the vaudeville performers grouped about him. He quietly advanced to the footlights and with rare tact announced to the audience that he was advised that there was some trouble with the lighting of the house, which would necessitate shutting off the lights for a short time, and that rather than inconvenience the audience he requested them to quietly disperse and retain their seat checks for any other performance. The audience arose and left the house, and not until all were outside did they discover that a terrible fire was raging in the large furniture store adjoining the theatre. But for Mr. McCallum's coolness and good judgment a panic might have been precipitated with loss of life. Mr. McCallum was congratulated by the Mayor of Rochester and citizens generally.

VION RETURNS TO NEW YORK.

Joseph F. Vion, who was for many years one of the most popular vaudeville agents in New York, and who was instrumental in bringing to the front many people who are now very prominent in the profession, returned to New York last week, looking as rosy and healthy as the captain of a whaling vessel. Some time ago Mr. Vion decided to forsake the metropolis and seek rest and freedom from the hurly burly of New York. He bought a bill posting plant in Bridgeport, which he has since carried on most successfully. Like all New Yorkers, however, he got lonesome for the biggest village on the map; so he sold out his interests in Bridgeport and smiled happily as the train rolled into the Grand Central Depot. He has not decided what he will do, but it is more than likely that his old friends and clients will find him doing business in the agency line at an early date. If he resumes his agency business he will make a specialty of discovering acts with talent and placing them where they properly belong.

MAJOR BURK'S TESTIMONIAL.

Major Burk, who has been prominent in the vaudeville world for many years as a drill expert, and who is a veteran of the Civil War, was tendered a testimonial at Tammany Hall on Thursday evening last. The affair was under the direction of the Grand Army of the Republic and many other organizations, and was a success from every point of view. Among the distinguished guests present were General Miles, General Sickles and many others well known in army circles. An excellent vaudeville entertainment was given by Major Burk's fellow players in the vaudeville line, and they were duly announced by John Ronney, who acted as stage-manager. The grand march began about midnight and was followed by a long dance programme. Major Burk was on hand and was kept busy receiving congratulations from his old comrades-in-arms as well as from the large number of vaudeville performers who were present.

AL G. FIELD IS BUSY.

After an absence of nearly a week, Al G. Field rejoined his minstrel company at Marietta, O. While at home in Columbus the Board of Trade of that city selected Mr. Field as one of the committee to attend the obsequies of Mark Hanna. Mr. Field was busy during his sojourn in Columbus ordering the scenery and other effects for his next season's spectacle. His recent advertisement in THE MIRROR has elicited a great many responses, and three secretaries are kept busy answering correspondence. The enterprise of Mr. Field is too well known to need much comment, but the coming season in the minstrel world will be a red letter one if all his plans are carried out.

MR. AND MRS. HUGHES RETURN.

Mr. and Mrs. Gene Hughes, who have been in Europe since last June, arrived in New York on the *Majestic* on Friday last. They came back principally for rest and recreation and to visit their friends. They had an extremely rough passage, and were kept below decks for several days, while the ocean cut up all sorts of pranks. They will remain on this side until the end of the summer, when they will go back to England to fill dates that will carry them into 1906. They have already secured time on the Proctor circuit, and will play several other dates before settling down to enjoy their well-earned vacation.

The SMEDLEY SKETCH CLUB

B. F. KEITH'S International Circuit Theatrical Enterprise
E. F. ALBEE, General Manager.
High Class Vaudeville
S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Building, Broadway and 26th St., N. Y.

EXTENSION OF THE KEITH CIRCUIT.

Following the announcement of the purchase by B. F. Keith of the Alvin Theatre, Pittsburgh, and of the addition of that house to the Keith circuit, comes the news for which all vaudeville performers have been anxiously waiting, that the Keith booking department is ready to arrange time and engage acts for next season, and that the Alvin Theatre, Pittsburgh, will be added to the time. The arrangement of the time is in the hands of the general booking agent, S. K. Hodgdon, who may be addressed either in person or by letter at the offices of the Vaudeville Managers' Association, in the St. James Building, or at Keith's Union Square Theatre, New York. The importance of the Alvin as an addition to the Keith circuit is evident to the vaudeville performers, since it will form a most important link in their booking arrangements. Those who are accustomed to the luxuries provided behind the scenes on this great circuit can look forward to the same comforts at the Alvin, for the dressing-room accommodations of this house are to be brought to the Keith standard, and every performer knows what that means. Under the plans adopted by Mr. Keith for the renovation of the Alvin many new features will be adopted looking to the comfort of the performers, and it will be brought up to date in such a manner as to equal in all respects the famous Keith houses in Philadelphia and Boston.

BIG AGENCY DEAL IS OFF.

Vaudeville performers who found food for conversation last week in the announcement of the formation of the International Booking Agency, in which three well-known agents were to be interested parties, will be more surprised this week when they learn that the big deal has fallen through. The men who were to have comprised the new firm have decided not to go ahead with their proposed plans, and the International Booking Agency will not enter the field. All three men will remain associated with the enterprises in which they have been for the past several years.

THE ORPHEUM CIRCUIT.

The Orpheum circuit announces that booking for the season of 1904-05 is now under way. The circuit controls theatres in San Francisco, Los Angeles, New Orleans, Omaha, St. Joseph, Denver, Kansas City, and Minneapolis, all of which are conducted on the high plane that has always characterized the Orpheum management. Artists who desire to play the circuit may address Martin Beck, the general manager, in Chicago, or R. D. Girard, the Eastern representative, whose offices are in the St. James Building, New York city.

THE TWO SCHRODES.

THE MIRROR prints this week a picture of the Two Schrodes, who have been pleasing vaudeville audiences immensely this season in their eccentric comedy and acrobatic sketch. Mr. Schrode is a clever pantomimist and is particularly good when it comes to inventing new tricks in the grotesque line. He is a skillful tumbler and a bright comedian. Miss Schrode is a very graceful dancer and helps her partner in many ways in making their act one of the most entertaining of its kind.

FAY TEMPLETON IN VAUDEVILLE.

Fay Templeton, who has been enjoying a rest in Florida since the close of the tour of The Runaways, returned to New York a few days ago. She has decided to return to the stage in a vaudeville skit, written for her by John J. McNally, which will be produced at one of the local roof-gardens about June 1.

THE McNULTY SISTERS

Moss and Thornton Tour.

BIG SUCCESS!

Opening Tony Pastor's April 18th. Time and Terms, address
Returning to England June 20th. WILLIAM MORRIS.

TIM McMahon AND Chappelle EDYTHE

20 Minutes Before the Train Leaves.

Have another smile. Keith's Circuit.

HASKELL'S TIPS, No. 24.—Sometimes it is better to be a dead monologuist than a live one, because dead ones tell no tales—says that rascal,

LONEY HASKELL

Feb. 28, Orpheum, Denver; March 13-26, 'Frisco; March 27-April 9, Los Angeles; April 18, New Orleans; May 2, Hopkins, Memphis; May 8, Suburban, St. Louis; May 16, Proctor's 23d St.; May 23, Newark; May 30, 5th Avenue. June, *Europe.*

Address as per route.

MR. and MRS. GENE

HUGHES

Returned, Feb. 26, from England. Will remain a short time only.

For open time address Agents.

GILLIHAN AND MURRAY

Open on the ORPHEUM Circuit March 7th at DENVER, Colorado, with Omaha to follow.

MORE TRUTH.
The ORPHEUM Circuit is immense you know.
Some play two houses and like to blow
About playing K. C. and Omaha, that's just a breeze,
But we are the boys that play the WHOLE CHEESE.

P. S.—One of the best acts of its kind that ever played my house.—MR. TATE, Manager of Columbia Theatre, St. Louis, Mo.

JOE MYRA BUSTER KEATON

A continuous laugh for 30 minutes. Featured on the KEITH Circuit the past season. Two return trips given us for next season. May 9th first open time. Managers in the West desiring to play this act, communicate at once. This week, Howard, Boston Newark, Proctor's, to follow.

CHARLES KENNA

Presenting his original One-man Sketch,

"THE FAKIR."

Portland, Me., Feb 29; Mechanics', Salem, March 7; Circle Theatre, N. Y. City, March 14. London, Eng., in May.

KATHERINE DAHL

Prima Donna Soprano.

Leaves for Australia March 24, 1904.

MANAGERS, LOOK OUT FOR

LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

Address care N. Y. DRAMATIC MIRROR, Trafalgar House, Green Street, Leicester Square, London, England.

6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

Extra feature with Melville B. Raymond's Buster Brown Company

WM. CUTTY, Mgr. Per. address 287 W. 120th St., New York.

The Little Yiddisher Girl.

LILLIAN SHAW

Now booking for Next Season. Address all agents or 119 East 14th St., N. Y.

EMMETT CORRIGAN'S CO.

In THE DAY OF THE HANDICAP.

Greatest Race Horse Sketch before the Public—Showing a Complete Race from Start to Finish. Now booking for next season.

Address all communications to EMMETT CORRIGAN, Players' Club, N. Y.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
Feb. 13, 1904.

At the Shepherd's Bush Empire the Lorch Family are, in my opinion, advertised much more extensively than they apparently deserve, as their Risley act leaves room for better stage-management. Their tumbling is clever and interesting, but they should hit upon a more novel introduction, as their appearing on horseback as for a bullfight I remember as the original idea of the celebrated Schaffer troupe. An undoubted imitation always detracts from what would otherwise be considered a novelty and an attraction. Margaret Ashton, whom I remember from the States, has the dash which always scores on the vaudeville stage. She sings her songs in an original manner and at once caught on with her audience. A change from the tediousness of the average comedian is Tom Leamore's turn, which is smart and takes very well at the finish, because of a good step-dance he does. Leon Morris with his performing ponies made the hit of the bill by keeping the entire house in roars of laughter with his wrestling ponies "Banner" and "Madison." They are exceedingly well trained, and Morris is to be congratulated on the improvements he has added to his turn. In fact, he has one of the best animal acts I have seen and ought to secure many successful engagements both for this side and the States.

A strong new addition to the Alhambra programme is Henri Roches, with his performing ponies and dogs. He gives a very interesting account of some well trained animals. The Three Amarantha please the eye with their graceful dancing, which is acrobatic besides being agile, while Ada Florence sings very well. The "Urban" bioscope presents an instructive series of Russo-Japanese pictures of special interest, because of their explanatory character and the insight they give the public into the peculiarities of the nations whose strained relations in the East have roused the interest of the entire world. I am very pleased to say that Ian Colquhoun has changed his song and has broken away from the much hackneyed "Fiscal Policy."

At the Oxford Music Hall Smith and Doreto are very good comedy tumblers, and they certainly are full of humor and are very well liked. Doreto is an exceedingly good acrobat and executes some very difficult somersaults. Their burlesque on championship marksmanship is very funny and creates roars of laughter. An Australian musical team, the Leslie Brothers, who made a success in America, are appearing here with the same good results. Maggie Walsh, the "Lancashire mill girl," renders "Alice, Where Art Thou?" very sweetly and has a very attractive personality, but I think she ought to get a new song. The five Whiteleys do a very clever wire act and blend it very agreeably with their musical potpourri entertainment. Carkeek, the Cornish-American, the winner of the International wrestling tournament, challenges all comers in any style. He gives £10 to any man he fails to defeat in fifteen minutes.

The eleventh anniversary of the Oxford is to be held Friday evening, Feb. 19, for which event Mr. Gilmer has furnished a startling and big programme.

Tom E. Murray, whose seasons in pantomime did close last week, attained a huge success in the character of Ali Baba in the Forty Thieves, appearing at the Kennington Theatre. His performance was brimful of droll humor, and it was a pity he was not supported by a better company, for he had to carry the whole burden on his shoulders, and it was through that the play was a success at all.

The Valdares sail to-day for South Africa, opening up next month at Johannesburg.

Preston and Balmaine are singing with great success, with colored pictures, "Fare Thee Well, Molly Darling." They are at present on the Moss and Thornton tour.

Charles Leonard Fletcher arrived in England from the States last week, and is opening at the Empire Palace, Leeds, next Monday.

E. W. Manning and Manning's Entertainers arrived on the *Majestic* yesterday. They commence their season at the Alhambra on Feb. 22.

Tom Moore, described as the Champion Coon Shouter, is now on the Barrasford tour and doing well.

A challenge has been issued by Harry Hurst, late of the Robinson Baker Trio, to jump for the championship against John Higgins, who at the Empire nightly proclaims himself as the premier jumper. In the meantime R. H. Baker will probably be interested with this struggle for the championship, wondering where he comes in.

Sims and Sims, the American musical comedians, are making a big hit over here. They appear next week at the Empire, Huddersfield.

I am glad to say John Hollingshead still continues to improve in health.

Ada Reeve, who has been absent from the stage for some months through a long spell of sickness, is now enjoying the best of health. Miss Reeve will appear at the Palace Theatre on Monday, where Mr. Morton has engaged her for six weeks.

REVONOC.

BROOKLYN VAUDEVILLE.

Pauline Hall and Marshall P. Wilder were the headliners last week at the Orpheum. Miss Hall Sang in a careless way, as if it didn't matter much whether she made a hit or not. She displayed her stunning figure to great advantage in two handsome suits with tights, but her turn created no enthusiasm. Mr. Wilder is a great favorite in Brooklyn, and as he had several new stories in addition to the "sure-fire" jokes that he has been using for many seasons his success was most pronounced. Hal Davis, Inez Macauley and company were seen for the first time in this neighborhood in their new sketch, Pals, written for them by Edmund Day. The sketch begins as a breezy comedy and ends with a dash of melodrama. It will be reviewed in detail when it is done in Manhattan Borough. The Four Piccolo Midgets introduced a boxing bout instead of their wrestling match, and it took well, though they will need a great deal of rehearsing before they can match the Rossows as boxers. Howard Brothers scored heavily with their novel banjo act. Blocksom and Burns were immensely funny with their original grotesqueries. The violin solos of the principal member of the Three Dumonds were warmly applauded. Splendid acrobatic work by the Three Richards, excellent dancing by Charles Nevins and Lydia Arnold, and good views on the vitagraph were other numbers. "Twin headliners" are again in order this week, Vesta Tilley and Mabel McKinley sharing the honors. The Florens Troupe, Binns, Binns and Binns, Alcide Capitaine, Madame Emmy and her pets, and William Cahill come in between, and the bottom of the bill is graced by the name of Lillian Burkhart, who is a special added attraction.

Last week at Hyde and Behman's Countess Bianca de Jeneppe made her initial appearance as a headliner in vaudeville. "Bubbles," a composition of her own, and "Anona" were the most pleasing of the four selections which she rendered in a delightfully artistic manner on the violin. Arrayed in a magnificent "copper spangled" gown, she presented a most attractive stage presence and was heartily encored after each selection. Frederic Bond, ably assisted by Arthur Buchanan and Georgie Benton, scored his usual pleasing hit in the familiar but welcome one-act farce, My Awful Dad. The Quartette Basque in operatic singing made a splendid impression and received numerous encores. Ward and Curran did not present The Terrible Judge; comedy and singing, in which Mr. Ward introduced his laughable old lady, was the "plot" upon which they worked and caused no end of merriment—at times. Delmore and Lee presented their sensational acrobatic act and proved a big success. Miss Sailor was unable to appear, but Barbaretto upheld their place on the bill by some capital selections, which he sang in a most delightful manner. Those clever eccentric dancers, Donohue and Nichols, again pleased, and Agnes Mahr, although early on the bill, aroused quite a little enthusiasm. This week Eddie Foy, Marvelous Merrills, Clarice Vance, Bertie Fowler, Waterbury Brothers and Tenny, Ramza and Arno, Hines and Remington, and Sullivan and Weston.

Good business still prevails at Watson's Cozy Corner. Last week's bill included Lizzie B. Raymond, Bandy and Wilson, Orville and Frank Tanner and Gilbert, Bigger and Dreher, Brown and Bartolette, and the burlesque Kransmeyer's Alley. This week the Four Lukens are headliners, and Fiddle-Did-He the burlesque. The olio comprises Carmen Sisters, Raymond Teal, Demonio and Belle, Waller and Magill, and Katherine Miley.

The second week of Keeney's Fulton Street Theatre presented a good bill, which enjoyed popularity. Hilda Thomas, assisted by Lew Hall, gave their familiar act, A Lone Star. Miss Thomas is as charming a comedienne as ever and worked her stage gags ably, assisted by Mr. Hall. Rita Redmond proved that Brooklyn has at least one good singer. Some of Mr. Keeney's songs helped her to get on familiar terms with her audience. Johnnie Hoey sang and cracked jokes as only Johnnie Hoey can. Toledo and Price are contortionists of a high order. Keno, Welch and Melrose in a difficult acrobatic act. Hume, Rose and Lewis in an amusing sketch. Dooley and Fowley in a witty black-face act. Wyman and Garner in a laughable German dialect act, and the vitascope rounded out a well balanced bill.

VAUDEVILLE JOTTINGS.

Eleanor Scott L'Estelle is a young English girl with more than a modicum of good looks and a very charming manner. She has been in this country about five years, first appearing in a big spectacular production, and later with the Rogers Brothers. Then for two years she went over the vaudeville circuit to the Pacific Coast with Harry McConnell's Beaux and Belles, a dainty singing and dancing act. She has just closed an engagement with Eugenie Blair in Zaza and Magda, and has secured a playlet called The Circus Rider, that affords ample latitude for her talents. Miss L'Estelle is a very clever dancer and has a sweet, sympathetic voice. She will no doubt be found among vaudeville headliners in a very short time. Frederick E. Duff, who played the heavies with Miss Blair, is Miss L'Estelle's leading support in her new venture.

Harry Houdini's fall breaking in England has created so much talk that his tour in the provinces has been curtailed so that he may appear at the great London Hippodrome for six weeks, commencing Feb. 29. He intends to take a good rest next Summer and will sail for America on May 27 on the "Deutschland." He will visit friends over here and will remain for several weeks.

Will H. Murphy and Blanche Nichols produced Mr. Murphy's new sketch, From Zaza to Uncle Tom, in Detroit on Feb. 15, and it is reported to have scored a hit equal to, if not greater than, The Bifurcated Girl, in which this team have been appearing for several seasons. The news of the success of the act has spread with such rapidity that Mr. Murphy has received a number of offers of immediate time. Mr. Murphy will watch the effect of the lines and business carefully before bringing the new act East, so that any changes that may be necessary will be made before he presents it in New York.

Harry Clark, manager of Glorine, the dancer, has been engaged as general manager of A. Summerville's Vaudeville co., which sailed last week for Cuba, and was booked to open at the Payret Theatre, Havana, on Feb. 27. Glorine will remain here to fill several dates, after which she and her mother will sail for Cuba.

Walter R. Seymour, formerly of the Proctor Stock co., and Katie Allen Fox have formed a vaudeville partnership, and are appearing in The Flat Next Door, which was originally done by John C. Fox and Mrs. Fox with much success. The sketch has been entirely rewritten and brought up to date. It was revived by Mr. Seymour and Mrs. Fox last week at the Orpheum Utica, and, according to report, was given a flattering reception.

Eddie McDonald and Blanche Frayne, late of Cornell's Humpty Dumpty co., are in their fourth week as special attraction with the Carner Stock co.

Hurd, the magician, and his co., are now in their twenty-ninth successful week touring the South. They were enjoying the balmy breezes of Florida last week and will continue on tour until May 15. The Musical Demorests have made a big hit with the co. Mr. Hurd is arranging an entire new programme for his next season, which will open on Aug. 15. George B. Greenwood is managing the present tour. Walter Minder is electrician and Earl Woltz is musical director.

Fannie May (Mrs. Frank Harcourt), of Harcourt and May, has recovered from a twelve-weeks' illness with typhoid fever and is now able to resume work.

Marion Littlefield was in the bill at Keith's New Theatre in Philadelphia last week and sang "Sweet Land of Dreams," "Annie Laurie," and "I'll Always Think of You" with her usual success.

Gertrude Mansfield and Caryl Wilbur began a tour of the Keith Circuit last week in Philadelphia, presenting their best comedy, 61 Prospect Street.

The fifth annual vaudeville entertainment and reception arranged by the executive staff of Hurtig and Seamon's Music Hall, took place at the Harlem Casino Sunday, Feb. 28. This affair is a great event in Harlem society circles, and, as usual, was entirely successful.

The Majestic Musical Four (Collins, Ma Dell, Terrill, and Simon) closed on Feb. 20 at Louisville, with Quinlan and Wall's Minstrels, of which they have been the feature act. They report many improvements in their act and opened Feb. 29 at the Empire Hoboken. They are well booked up in vaudeville for the rest of the season.

Mrs. "Jack" Gardner gave a vaudeville performance at her home, Fenway Court, Boston, last week for the benefit of the S. P. C. C. The programme was furnished by amateurs, which accounts for the fact that tickets were $5 each.

Howard Morgan and co. will give a trial performance of a new sketch at Tony Pastor's this week. It is called What a Woman Can Do.

Edna Aug, who last week headed the bill at Hammerstein's Victoria, has received a letter from the American representative of a European vaudeville agent, tendering her an engagement covering a six month's tour of England and the Continent. Miss Aug has not as yet definitely declined the offer, but in all probability will do so, on account of business interests and engagements on this side of the Atlantic.

Hayward and Hayward have booked a return date at Tony Pastor's opening Aug. 1.

Mr. and Mrs. Harry Deaves, who were billed at the Circle Theatre, New York, week of Feb. 22, were obliged to cancel their date owing to the sudden death of Mrs. Deaves' father, of pneumonia. Their place was filled by Gray's Marionettes.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, Phila., 22-March 5.
Adamini and Taylor—Keith's, Boston, 28-March 5.
Adams, James R.—Proctor's, Albany, 29-March 5.
Addison and Livingston—Imperial, Leadville 29-March 5.
Adgie's Lions—Circle, N. Y., 29-March 12.
Aerial Smiths—Keith's, N. Y., 29-March 5.
Ags—Victoria, N. Y., 1—indefinite.
Aherns, The—Edison, Everett, Wash., 29-March 5, Edison, Tacoma, 7-12.
ALDRICH, CHAS. T.—Victoria, N. Y., 29-March 5.
Ali and Peiser—O. H., Jamestown, N. Y., 22-March 5.
Allen and Appleton—Howard, Boston, 28-March 5.
Allen, Leon and Bertie—Harris', McKeesport, 22-March 5, Star, Hamilton, Can., 5-12.
Allen, Searl and Violet—Colonial, Cleveland, 29-March 5.
Althea Twins—Keith's, Phila., 29-March 5.
Ameta—Chase's, Washington, 28-March 5.
Antrim and Peters—Poli's, Bridgeport, 28-March 5.
Appleton, Allen—Pastor's, N. Y., 29-March 5.
Armstrong and Holly—Keith's Bijou, Phila., 29-March 5.
Ascott and Eddie—Keith's, Boston, 29-March 5, Portland, Me., 7-12.
Ashton, Margaret—Tivoli, London, 29-March 5.
Avon Comedy Four—Howard, Boston, 29-March 5.
Baby Lund—Poli's, New Haven, 29-March 5, Poli's, Bridgeport, 7-12.
Baggesens, The—Swea, Stockholm, Sweden, 29-March 5.
Bailey and Fletcher—Keith's, Phila., 29-March 5.
Baker, Robert—Edison, Helena, 29-March 5.
Brillerini, Clara—Haymarket, Chicago, 29-March 5.
Bandow and Wiley—Avenue, Detroit, 29-March 5.
Barrison, Marie—Lyceum, Boston, 29-March 5.
Bartlett and Collins—Haymarket, Chicago, 29-March 5.
Basque Quartette—H. and S., N. Y., 29-March 5.
Bayes, Nora—Howard, Boston, 29-March 5.
Beanos—Orph., Terre Haute, Ind., 29-March 5.
Behman Show—Maryland, Baltimore, 29-March 5.
Bellman and Moore—Duquesne, Pittsburgh, 29-March 5, Chase's, Washington, 7-12.
Bennette, Johnstone, and Co.—Avenue, Detroit, 29-March 5.
Bergere, Valerie—Orph., New Orleans, 22-March 5.
Bernard, Fanny—Arch St. Museum, Phila., 29-March 5.
Bessah and Miller—Arch St. Museum, Phila., 29-March 5.
Bijou Circus—Empire, Hoboken, 29-March 5, Harris, McKeesport, 7-12.
Binns, Binns and Binns—Orph., Brooklyn, 29-March 5.
Blocksom and Burns—Circle, N. Y., 29-March 5, Trent, Trenton, 7-12.
Bloom and Cooper—Poli's, Hartford, 29-March 5.
Bond, Frederick, and Co.—Keith's Bijou, Phila., 29-March 5.
Bondo—O. H., London, Can., 29-March 5.
Boniface and Waltzinger—Shea's, Buffalo, 29-March 5, Shea's, Toronto, 7-12.
Booksout, J. R.—Main St., Peoria, 28-March 5.
Bride of Thibet—O. H., Chicago, 29-March 5.
Brothers, Martin—Victoria, N. Y., 29-March 5.
Brooks Bros.—Arch St. Museum, Phila., 29-March 5.
Brown and Nevarro—Temple, Detroit, 29-March 5.
BROWNE, WHISTLING TOM—Dockstader's, Wilmington, 29-March 5.
Brumage and Clark—Lyceum, San Francisco, 29-March 5.
Bruns and Nina—Columbia, St. Louis, 29-March 5.
Bryant and Saville—Arcade, Toledo, 28-March 5, O. H., Chicago, 7-12.
Buckner, Arthur—Avenue, Detroit, 29-March 5.
Burch, Mr. and Mrs. Jack—Cleveland's, Chicago, 29-March 5.
Burkhart, Lillian, and Co.—Orph., Brooklyn, 29-March 5, Circle, N. Y., 7-12.
Burton and Brooks—Maryland, Baltimore, 29-March 5, Duquesne, Pittsburgh, 7-12.
Cahill, Wm.—Orph., Brooklyn, 29-March 5, Circle, N. Y., 7-12.
Callahan and Mack—Proctor's 23d St., N. Y., 29-March 5.
Camillo and Fono—A. and S., Boston, 29-March 5.
Cantwell, John—Fulton St., Brooklyn, 29-March 5.
Capell, Milly—Victoria, N. Y., 29-March 5.
Capitaine, Alcide—Orph., Brooklyn, 29-March 5.
Carew and Hayes—Lyceum, Boston, 29-March 5.
Carleton and Terre—Duquesne, Pittsburgh, 29-March 5, Temple, Detroit, 7-12.
Carlin and Otto—Orph., San Francisco, 28-March 5.
Carmen Troupe—Keith's, Providence, 29-March 5.
Carr and Crowley—O. H., Decorah, 22-March 5.
Carson and Willard—Auditorium, Baltimore, 29-March 5, Duquesne, Pittsburgh, 7-12.
Carter and Bluford—Proctor's 23d St., N. Y., 29-March 5.
Carter, Billy—Keith's, Boston, 29-March 5.
Carroll, Johnnie—Fulton St., Brooklyn, 29-March 5.
Casad and De Verne—Davenport, Iowa, 29-March 5.
Charles, Carl—Parlor, Everett, 29-March 5.
Cherry and Bates—London, Can., 29-March 5.
Clark, John F.—Trent, Trenton, 29-March 5.
Clarke and Temple—Poli's, Waterbury, 29-March 5, Empire, Hoboken, 7-12.
Clarke, Wilfred, and Co.—Arcade, Toledo, 29-March 5, Majestic, Grand Rapids, Mich., 7-12.
Claude, Kelly and "Bisbo"—Novelty, Oakland, 29-March 5.
Clayton, Jenkins and Jasper—Argyle, Birkenhead, 29-March 5.
Clayton, White and Stuart—Keith's, N. Y., 29-March 5.
Clifford and Harvey—Sheedy's, New Bedford, 29-March 5.
Clifford, Billy Single—Orph., Kansas City, 28-March 5, Orph., Denver, 7-12.
Coakley and McBride—Orph., Omaha, 29-March 5.
Colby and Way—Trent, Trenton, 29-March 5.
Colby Family—Duquesne, Pittsburgh, 29-March 5.
Collins and Hart—Pavilion, Glasgow, 29-March 5.
Columbian Trio—Empire, Newcastle-on-Tyne, 29-March 12.
Conroy and Pearl—Fulton St., Brooklyn, 29-March 5.
Conway and Leland—Empire, Dublin, 29-March 5, Empire, Bradford, 7-12.
Corbett, J. J.—Columbia, St. Louis, 29-March 5.
Cordua and Maud—Orph., Kansas City, 29-March 5.
Cornalla and Eddy—Keith's Bijou, Phila., 29-March 5.
Cortley and Burke—Proctor's 125th St., N. Y., 29-March 5.
Couture and Gillette—Keith's, Phila., 29-March 5.
Craig and Ardell—Park, Worcester, 29-March 5.
Craig, John—Avenue, Pittsburgh, 29-March 5.
Crane and Gentry—Arch St. Museum, Phila., 29-March 5.
Crane, Mr. and Mrs. Gardner—Empire, Cleveland, 29-March 5, Proctor's 23d St., N. Y., 7-12.
Cree, Jessica—Colonial, Cleveland, 29-March 5.
Cremore Sisters—Haymarket, Chicago, 29-March 5.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Boston, 29-March 12.
Cullen, James H.—Orph., Omaha, 29-March 5, Orph., Kansas City, 6-12.
D's and D's—Oberon, Portland, Ore., 29-March 5.
Dancing Violinist, The—Mechanics', Salem, 29-March 5.
Darrow Mr. and Mrs. Stuart—Keith's Bijou, 29-March 5.
DAVIS AND MACAULEY—Keith's Phila., 29-March 5, Keith's, N. Y., 7-12.
Davis, George C.—Howard, Boston, 29-March 5.
Day, Edward, and Co.—Columbia, St. Louis, 29-March 5.
DAY, GEORGE W.—Orph., San Francisco, 22-March 5, Orph., Los Angeles, 7-12.
Deland, Chas.—Dockstader's, Wilmington, 29-March 5.
Delmar, Carlotta—Keith's, Phila., 29-March 5.
Delmore and Wilson—South Shields, Eng., 29-March 5, Newcastle-on-Tyne, 7-12.
Delmore, The Misses—Mechanics', Salem, 29-March 5, Keith's, Pawtucket, 7-12.
Del Warno and Ivy—Star, Hamilton, Can., 29-March 5.
Derenda and Green—People's, Cincinnati, 28-March 5, Buchingham, Louisville, 6-12.
Deveau, Hubert—Portland, Me., 29-March 5, Bijou, Phila., 7-12.
De Witt, Burns and Torrance—Cook's, Rochester, 29-March 5, Moore's, Detroit, 7-12.
DOHERTY SISTERS—Cardiff, Wales, 29-March 5, Empire, Swansea, 7-12.
Donahue and Nichols—Keith's, Phila., 29-March 5.
Downs, T. Nelson—Cook's, Rochester, 29-March 5.
Doyle, Edward—Portland, Me., 29-March 5, Bangor, 7-12.
Drane, Sam—Proctor's 5th Ave., March 7-12.
Drew, Mr. and Mrs. Sidney—Columbia, St. Louis, 29-March 5.
Duncan, A. O.—Orph., Kansas City, 6-12.
Dunyea and Mortimer—Fulton St., Brooklyn, 29-March 5.
Eckert and Berg—Haymarket, Chicago, 7-12.
Edouin and Edwards—Empire, Hoboken, 29-March 5.
Edwards, Joe—Pastor's, N. Y., 29-March 5.
Edwards, Sam, and Co.—Orph., Brooklyn, 7-12.
Eldora and Norine—Park, Worcester, 29-March 5.
Eldridge, Press—Duquesne, Pittsburgh, 29-March 5, Garden, Buffalo, 7-12.
Elinore Sisters—Chase's, Washington, 29-March 5.
Emerson and Omega—Columbia, St. Louis, 29-March 5.
Emmy's, Mme., Pets—Orpheum, Denver, 29-March 5.
Empire City Quartette—Monumental, Baltimore, 29-March 5, Lyceum, Washington, 7-12.
Ernest, Chas.—Columbia, St. Louis, 29-March 5.
Ethardo, Naomi—Avenue, Pittsburgh, 29-March 5.
Evans, May—Keith's, Boston, 29-March 5.
Evans Trio—Flora's, Madison, Wis., 29-March 6.
Fadette's Orchestra—Keith's, Phila., 29-March 5.
Fagan and Byron—Victoria, N. Y., 29-March 5.
Falardo—Orph., Brooklyn, 29-March 5.
Fantas, Two—Crystal, Denver, 29-March 5.
Farron and Fay—Lyceum, Phila., 29-March 5.
Female Drummer Quartette—Lyceum, Boston, 29-March 5.
Ferguson and Mac—Orpheum, San Francisco, 6-12.
Ferguson, Dupre and Co.—Pueblo, Col., 29-March 5.
Fields, "Happy" Fanny—Empire, Manchester, 29-March 5.
FIELDS, W. C.—Tivoli, Cape Town, Jan. 26-March 10.
Filson and Erroll—Orph., San Francisco, 21-March 12.
FISHER, MR. AND MRS. PERKINS—Duquesne, Pittsburgh, 29-March 5.
Fiske and McDonough—Columbia, St. Louis, 29-March 5, O. H., Indianapolis, 7-12.
Fitzgerald, H. V.—Keith's, Boston, 29-March 5.
FLETCHER, CHARLES LEONARD—London, England, Feb. 8-Sept. 3.
Flood Brothers—Chase's, Washington, 29-March 5.
Florens Troupe—Orph., Denver, 29-March 5.
Forbes—Crown, Ft. Worth, Tex., 22-March 5.
Forbes and Forbes—Lyceum, San Francisco, 29-March 5.
Ford and Wilson—Grand, Indianapolis, 29-March 5, Columbia, Cincinnati, 7-12.
Ford Sisters—Pastor's, N. Y., 29-March 5.
Fowler, Bertie—H. and B., Brooklyn, 29-March 5.
Fox and Ward—Edison, Everett, 29-March 5.
Foy and Clark—Keith's, Boston, 29-March 5.
Foy, Eddie—H. and B., Brooklyn, 29-March 5.
Fraser and Mack—Empire, South Shields, 29-March 5.
Fredo and Baer—Sheedy's, New Bedford, 29-March 5.
Frey and Fields—Trent, Trenton, 7-12.
Fulgora—Chase's, Washington, 29-March 5.
Furlong, Caprice and Lenox—Park, Worcester, 29-March 5.
Gagnoux, The—Proctor's 23d St., N. Y., 29-March 5.
Gallagher and Barrett—Avenue, Pittsburgh, 29-March 5.
Gardner and Maddern—O. H., Indianapolis, 29-March 5, Columbia, Cincinnati, 7-12.
Gardner, Will—O. H., Nashua, N. H., 29-March 5.
Gassman, Josephine—Temple, Detroit, 29-March 5.
Gaston and Stone—H. and S., N. Y., 22-March 5.
Gaunch Sisters—Empire, Cleveland, 29-March 5.
Gay, F. L.—Standard, Beaumont, 7-12.
Genaro and Theol—Empire, Liverpool, Eng., 29-March 5.
George, Charlotte—Orph., Kansas City, 29-March 5.
Gertie and Gordon—Pastor's, N. Y., 29-March 5.
Gillett's Dogs—Sheedy's, New Bedford, 29-March 5.
GILLIHAN AND MURRAY—Orph., Davenport, 29-March 5.
Gilroy and Waltz—Keith's Bijou, Phila., 29-March 5.
Gilroy, Haynes and Montgomery—Trent, Trenton, 29-March 5, Orph., Utica, 7-12.
Girard and Gardner—Orph., San Francisco, 22-March 5, Orph., Los Angeles 7-12.
Girard, Helen—Keith's, Providence, 29-March 5.
Glenroy, Jas. R.—Duquesne, Pittsburgh, 29-March 5.
Gloss, Chas. and Son—O. H., Chicago, 29-March 5.
Godfrey, Hal, and Co.—Poli's, Bridgeport, 29-March 5, Poli's, Waterbury, 7-12.
Gottlob, Fred and Amy—Keith's, Providence, 29-March 5, Keith's, Boston, 7-12.
Grant, Sydney—H. and S., N. Y., 29-March 5, Victoria, N. Y., 7-12.
Great Lafayette—O. H., Chicago, 29-March 5.
Great Sandor Trio—Temple, Detroit, 29-March 5.
Greene and Werner—Main St., Peoria, 29-March 5.
Gregsons—Keith's Bijou, Phila., 29-March 5.
Grover, Mildred—Fulton St., Brooklyn, 29-March 5.
Guerrero, Rosario—Orph., Denver, 7-12.
Hacker and Lester—Duquesne, Pittsburgh, 29-March 5.
Haines and Vidocq—Proctor's 23d St., N. Y., 29-March 5.
Hall, Artie—Chase's, Washington, 29-March 5.
Hall, Pauline—Keith's, Boston, 29-March 5.
Hallen and Fuller—Orph., Kansas City, 28-March 5.
Hamilton, Norbert—Keith's Bijou, Phila., 29-March 5.
Harmony Four, The—Empire, Glasgow, 29-March 5, Empire, Liverpool, 7-12.
Harper, Desmond and Bailey—Keith's, Boston, 29-March 5.
Harris and Walters—Howard, Boston, 29-March 5.
Harrison—A. and S., Boston, 29-March 5.
Harts, The—Park, Worcester, 22-March 5.
Harvey and Doane—Proctor's 23d St., N. Y., 29-March 5.
Harvey and Walker—Lyceum, Boston, 29-March 5.
Haskell, Loney—Orph., Denver, 29-March 9.
Hatch Brothers—O. H., London, 29-March 5, New Cross, London, 7-12.
Hayes and Juniper—Howard, Boston, 29-March 5.
Hayes, Edmund, and Co.—Trent, Trenton, 29-March 5.
Hazlett, Mabel—Columbus, Chicago, 29-March 5, Bijou, Milwaukee, 6-12.
Heath and Excela—Unique, Sacramento, Cal., 29-March 5.
Heclow and Wheeler—Crystal, Denver, 29-March 5, Crystal, Pueblo, 7-12.
HELENA, EDITH—Empire, London, Eng., 18-March 13.
Hennessy, James A.—Chutes, San Francisco, 29-March 12.
Henry, Eugene—Bijou, Oshkosh, 29-March 5.
Hereford, Jessie—Columbus, St. Louis, 29-March 5.
Herrmann, Adelaide—Poli's, Bridgeport, 29-March 5.
Hill, F. G.—Empire, Hoboken, 29-March 5.
Hill, Hamilton—Palace, Bristol, 29-March 5, Palace, London, 7-12.
Hines and Remington—H. and B., Brooklyn, 29-March 5.
Hobbs, The Two—Rialto, Elmira, 22-27-March 5.
Hodge, Hall and Co.—Keith's Bijou, Phila., 29-March 5.
Holden and Florence—Orph., Denver, 29-March 5.
Holdsworths, The—Detroit, 29-March 5.
Holdsworths, The—Howard, Boston, 29-March 5.
Holt Alf—Chase's, Washington, 29-March 5.
Hornatman, Prof.—Keith's, Boston, 29-March 5.
Houdina—Hippodrome, London, Eng., 29-March 5.

(Continued on page 24.)

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VAUDEVILLE CORRESPONDENCE.

[illegible], ILL.—The four Mortons are headliners at the Haymarket this week. Others are Beatrice Sisson, Francesca Redding and co. Clara Ballerini, Wilson and Montrose, Maxwell and Dudley, and Conlin and Collins.——Chicago Opera House: The Great Lafayette, Jerome Meredith and Co., Martha Wentworth Lynn Welcher, Gertrude Schott, the Ellis-Nowlin Trio, Manila Quartette, Sully and Phelps, George Austin, Phil and Carrie Russell, Keating and Goodwin, Charles Gloss and Son.——Clark Street Museum: The Acucias, Leo and Sulkey, Estella Mack, and Blanche Kenwood.——Trocadero: Fred Irwin's Under the Bamboo Tree, with the Eight Champions, De Faye Sisters, Barton and Armstrong, Willie Weston, Barton and Revere, and Lawrence and Edwards.——Cleveland's Theatre is now in the vaudeville class exclusively, pending further changes, and the bill for the eight days beginning last Saturday includes Hadj Tahar's Bedouins, Jessica Cree, Foster and Foster, Four Olifans, Mr. and Mrs. Ben Hunn, Curtin and Blossom, Three Walsies, and the Gilbert Sisters.——Hits were made at the Chicago Opera House last week by Hal Stephens in his imitations, Mason-Keeler co. in Hooked by Crook, the Quaker City Four, and Clivette. Bobby Gaylor's monologue pleased so well that he was encored.——Clarence Jennings, a little lad with a voice, and a graduate of Professor Ridge's academy, is filling numerous local engagements.—Dr. Freeman, the widely known manager of the Haymarket, feels that the poor have been denied something that belongs to them by the Council's closing the Haymarket gallery. Those five and ten cent seats were dear to the hearts of thousands, especially among foreigners, and they could not understand—a crowd of several hundred of them on the opening night—that their favorite nickel and dime seats—800 of them filled twice a day—where they laughed and cheered aloft, were no more. Dr. Freeman hopes the evicted enthusiasts will come into their own again soon.—Arthur Bowers, in town last week, said he would put on his big new musical and scenic act at Hopkins' in Memphis, Feb. 22.—Louis Benix has been transferred from the Chicago Opera House to the Haymarket, as stage manager, and is succeeded at the Opera house by Abe Jacobs from the Olympic (closed).—The new Olympic will be ready next Summer, and when it opens the Chicago Opera House will close for repairs under the new law, and reopen in the Fall. O. L. COLBURN.

BOSTON, MASS.—Pauline Hall's reappearance in Boston is the vaudeville event of the week at Keith's. She lead the excellent bill at that house, which also includes Will Cressy and Blanche Dayne, Foy and Clarke, the Nohrens, Eddie Mack, Adamini and Taylor, May Evans, H. V. Fitzgerald, Ascott and Eddie, Pelot, Harper, Desmond and Bailey, Lynch and Jewell, Billy Carter, Professor Hommann, and the biograph.——Nora Bayes is the topliner at the Howard Athenaeum this week with the Three Keatons, Avon Comedy Four, Harris and Waters, Max Smith Duo, George C. Davis, Female Drummer Quartette, the Holdsworths, Toledo and Price, Jones and Sutton, Allen and Appleton, Hayes and Juniper, Manning and Mills, Morrissey and Proctor, the kinetograph and the burlesque contingent in On the Move.——Harry Bryant's Burlesquers at the Palace this week have an ollo with the Racketta, Darmody, Kennedy and Cameron, Cashore and Florence, and the Imperial Japanese Troupe.——Fred Irwin's Majestics present Two American Maes, Musical Craigs, Harvey and Walker, Mabel Carew and Gertie Hayes, Marie Barrison, and Farron and Fay.——Popular variety acts at Austin and Stone's are contributed by J. E. Black, Flora Bates, Bertin and Leslie, Majune, Amorita and Corita, Ravel and Lacette, the Briglans, Binney and Chapman, Bus and Marion Kohl, Carroll and Elliston, and Fields and Martin.——Thomas F. Wright, who has made many friends from his position as doorkeeper at Keith's, has been confined to his room for ten days by a severe cold.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre Feb. 29-5 presents an attractive array of novelties. Annie Abbott, the Georgia Magnet (second week); Fadette's Orchestra, Hal Davis, Inez Macauley and co., Donahue and Nichols, Humberty, McCue and Cahill, Ed Latell, Otto Brothers, Carlotta Del Mar, Bailey and Fletcher, Althea Twins, Coutere and Gillette, McDonald and Huntingdon. Patronage continues capacity.——Keith's Bijou: Programme includes Frederick Bond and co., Howard's ponies, Hodge, Hall and co., Newsboys' Quartette, Norbert Hamilton, Murphy and Francis, Mr. and Mrs. Darrow, Gilroy and Wals, the Gregsons, Cornalia and Eddy, Latina, Armstrong and Holly, and biograph. Business excellent. The house will change to dramatic stock in April for the Summer.——Al. Reeves' co. hold the week at the Trocadero, with two big burlesques and a first-class olio, prominent being Andy Lewis and co., Maude Elliott, Van Der Koor, the Austins, Devine and Williams, Fannie Thatcher, and the Newall Sisters. Patronage uniformly large.——At the Lyceum Scribner and Drew's Tiger Lilies. Berry, Walters and Berry, Mr. and Mrs. James E. Cooper, Morrisey Sisters, Clarence Wilbur, Olga Orloff, Edeatus, Julia Natus, Vic Milo, Tom Robinson, and Stella Mack are good. Trocadero Burlesquers 7.——The Arch Street Museum has Brooks Brothers, Mae Russell, Crane and Gentry, Besnah and Miller, Fanny Bernard, James Weitzell, Mr. and Mrs. Spaun, and the cinegraph.
S. FERNBERGER.

KANSAS CITY, MO.—The bill at the Orpheum Feb. 21-27 was slightly above the average of the past few weeks, and was witnessed by the usual large audiences. Young and De Vole and Mathews and Ashley were featured jointly as headliners. The first named, former members of the Mr. Bluebeard co., furnished a dancing turn of unusual merit and won much applause. Mathews and Ashley scored a great hit and were recalled again and again. Adelina Roattino and Clara Stevens in a strikingly original act were also loudly applauded, while Carrie Scott's Bowery girl impersonation was more than well received. Marguerite Valbe, Lutz Brothers, Robinson and Grant, and Rome and Ferguson furnished other entertaining turns. For 28-5: Hallen and Fuller, Cordus and Maud, Billy Clifford, White, Simmons and co., Wesson, Walters and Wesson, the Leo Kronaun Trio, Charlotte Guyer George, and Mr. and Mrs. Litchfield.——The Rents-Santley co. of burlesquers were the attraction at the Century 21-27, presenting The Matrimonial Market and The Califf of Buzu. In the olio Yamamoto Brothers easily carried off the honors. McCabe, Sabine and Vera won many laughs, while the Connolly Sisters in a dancing specialty were also well received. Others were Charles W. Douglass and the Gruett Brothers. The Bohemians 28-5. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The feature Feb. 22-27 was the reappearance of the Fadette Orchestra. They presented an unusually fine programme and were royally received. The girls were all charming, but the trap drummer was the favorite. Charles Dickson and Pauline Billings in A Pressing Matter, Adamini and Taylor, and Bailey and Madison also scored big hits. The bill had good acts by Lynch and Jewell, Paul Barnes, Ascott and Eddie, Harper, Desmond and Bailey, Delphino and Delmore, the Maginleys, May Evans, Al. Coleman, Sullagley Brothers, and Flood Brothers. Business large. 29-5: Helene Girard, the Carmen Troupe, Leroy and Clayton, and others.——Westminster (George H. Batcheller, mgr.): Fred Irwin's New Majestics presented a strong and well balanced programme 22-27 and pleased large houses. The Gay Burlesquers 29-5. Until this week the Westminster Theatre had been without an asbestos curtain. One was exhibited for the first time 22.
HOWARD C. RIPLEY.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Another big week opened with matinee Feb. 22; S. R. O. at each performance. McWatters and Tyson co. top the bill. O'Brien and Havel have a winner in Ticks and Clicks. Others are Libbey and Trayer, Lavelle's dogs, Fred Stauber, Maxsmith Duo, and Corbley and Burke. Week 29: Ned Wayburn's Minstrel Misses, Adolph Zink, and others.——Gaiety (Agnes Barry, mgr.): Closed 18-20. Weber's Dainty Duchess opened 22 to good business. Dark 25-27. Brigadiers 29-2.——Item: Richard Graham, after two years' experience as assistant treasurer at Proctor's in this city, has been promoted to the position of treasurer at the 125th Street house. "Dick" deserves the promotion, and his numerous friends here join in congratulations, especially THE MIRROR correspondent. CHARLES N. PHELPS.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Sam Scribner's Morning Glories co. Feb. 22-27 to crowded houses. A lot of clever people work hard to please and succeed. The olio is made up of Rose Jeanette, Scott and Wilson, Cooper and Harrison, Reynolds and Watson, Billy Johnson, Marlow, and Dunham Trio. Moonlight Maids 27-5. Sam Devere's co. 7-12.——Items: Billy Johnson, late of Cole and Johnson, is a new addition to the Scribner co. Rose Jeanette, of this city, is a prominent member of the co. She does a neat turn of ballads.—Frank Fogarty, Mildred Hanson, Chantrell and Schuyler, James McKernan, and others will appear at the Jersey City Club stag 27.—Reynolds and Watson do a sketch that is a novelty. WALTER C. SMITH.

BUFFALO, N. Y.—Elsie Janis, a mimic of the right sort, outshines every one at Shea's week Feb. 22. Her impersonations of Anna Held, Elfie Fay, and Dan Daly were perfect. Others who contribute to the bill are Cole and Johnson; Trovollo, a clever ventriloquist, Watson, Hutchings, Edwards and co., who have a laughable skit in The Vaudeville Exchange. George H. Wood has a funny line of talk. Lavender and Tomson and Pierce and Maizee are good.——The Vanity Fair Burlesquers was the attraction at the Lafayette. There are four good comedians in the co. The numbers in the olio are above average, the best being Mlle. Ani. As an extra attraction Jim Parr, England's champion wrestler, meets all comers.
P. T. O'CONNOR.

SPRINGFIELD, MASS.—The Nelson had one of the most entertaining bills of the season week Feb. 22, with John L. Sullivan as a headliner. Now, there are plenty who would scoff at the ex-champion as a monologue proposition, and many who went expected to witness a scene calling for pity; but the big fellow could give some professionals points. He handles himself well; he has a good delivery, can do several brogues well, and has some bright stories. His manager, James F. Murray, also appears to entertain. The rest of the bill was good. The Melrose Troupe have the slickest parlor acrobatic act seen here. West and Van Sicien make a big hit in their gymnasium-musical act, Eldora does real juggling, and Sparrow does a ridiculous burlesque of the art, while Rosa Tyler sings and the biographic train robbery is absorbing. Week 29, The Bohemian Show.
EDWIN DWIGHT.

NEWARK, N. J.—Proctor's; excellent business Feb. 22-27. The Kaufmann Troupe of bicyclists were the headliners. Thomas J. Ryan and Mary Richfield, Edward M. Favor and Edith Sinclair, Wenona and Frank, Anna Wynne, Reed and Shaw, Conroy and Pearl, and Till's Marionettes.——Waldmann's: The Kentucky Belles drew excellent houses 22-27; co. includes John Burke, Gray and Needham, Gaston and Stone, Reliance Quartette, and Hailey and Needham. Cherry Blossoms 29-5.——The Behman Show was greeted at the Empire 22 by audiences that tested the capacity of the house. The most notable among the performers were Russell Brothers in A Romance of New Jersey, Burton and Brooks, Rossow Midgets, Frank Bush, the Acrobatic Livingstons, Carson and Willard, George Felix and Lydia Barry, and Sullivan and Pasquelina made up the balance of the bill. Peck's Bad Boy 29-5. FREDERIC T. MARSH.

ST. LOUIS, MO.—One of the best bills of the season was offered at the Columbia Feb. 22-28. The Great Lafayette was the central figure. He is a truly remarkable entertainer. The Ellis-Mowlan Trio are extraordinary acrobats, and the Manila Quartette were excellent. For 29-6 James J. Corbett, Mr. and Mrs. Sidney Drew, Charles Ernest, Edmund Day and co., Herr Saona, Ollie Young and Brother, Frank O'Brien, Emerson and Omega, Frank La Mondue, Simon Children, Jessie Hereford, McKinnon and Reed, and the kinodrome.——The Broadway Musee seems to have caught the popular fancy. Bruns and Nina head the vaudeville bill. Viola Clark, George Lynn and co., Arthur Dockstader and the Dalys are also here.——The Fay Foster co. is the Standard bill for 28-5
J. A. NORTON.

DENVER, COL.—Orpheum, week Feb. 15-21 had an excellent bill, headed by Nirvana, whose novel specialty made a big hit. Frank White and Lew Simmons were amusing in their skit. The Barrows-Lancaster co., in A Chip of the Old Block, scored heavily. Madge Maitland, Anderson and Briggs, Ted McKenna and his dog, Louise Willis and Christy, the juggler, were well received. Week 22: Fanny Rice, Swedish Ladies' Quartette, Fortuni Brothers, Lowe-Hughes Duo, Clara Bess, Farmer Jones' pigs, Barrows-Lancaster co. (second week, change of sketch), and the kinodrome.——The Novelty had an interesting bill.——At the Crystal there appeared the Randolphs, the Rutherfords, Knox, and Emilie Edwards (both holdovers), Bartelmas, and Ferguson and Dupre. W. P. HATCH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Madame Herrmann was the feature week Feb. 22-27, and the house was sold out at every performance. It was Madame Herrmann's first visit to our city, and her clever specialty was enthusiastically received. Next in favor were Smith and Fuller, the harp playing of Miss Fuller being especially pleasing. The Fleury Trio received merited applause. Others were Arthur H. Whitelaw, Hal Godfrey and co., Hoey and Lee, Elliott and Neff, and the electrograph. Next week Al. Shean and Charles Warren and others.——Items: Madame Herrmann was entertained quite extensively while here.—Mr. and Mrs. Poli were prominent at Knights' ball 17. They had a large party in their box. JANE MARLIN.

OMAHA, NEB.—At the Creighton Orpheum it is the usual story of packed houses at the change of week's bill Feb. 21, introducing Asra, comedy juggler, who is very good; Charlotte George in vocal selections, which were popular; two good monologues by Loney Haskell and Billy Clifford; George Cohan's sketch, His Wife's Hero, by Hallen and Fuller; the Leo Kronau Trio of vocalists were also popular. Wallno and Marinetti have a unique dance which is taking. New pictures on the kinodrome complete the week's attractions. For week 29: John and Emma Ray, Mazus and Mazette, Adelina Roattino and Clara Stevens, James H. Cullen, Carrie Scott, Coakley and McBride.
JOHN R. RINGWALT.

CINCINNATI, O.—Marcel's Tableaux Vivants remained at the Columbia for a second week, and with an entirely new set of pictures continued one of the strong features of the bill Feb. 21-27. The Nichols Sisters made another of the big hits of the week, and so did Werden and Gladdish. Newell and Niblo offered a clever musical act, and J. C. Nugent and Jessie Charron were seen again in the funny skit, The Rounder. The Nelson Comiques scored heavily with their comedy acrobatic work, Rio Brothers had an effective acrobatic turn, and Joe Flynn a clever monologue. Bioscope as usual.——Robie's Knickerbockers were at People's 21-27, and provided one of the best entertainments of the year. H. A. SUTTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week Feb. 29-5: John Craig and co., Spadoni, Klein, Ott Brothers and Nickerson, Prelle's dogs, George Thatcher, Gallagher and Barrett, Lillian Shaw, Ten Brooke, Lamber and Ten Brooke, Dick and Alice McAvoy, Carl Sanderson, Naomi Ethardo, Wilson and Davis, and Dorothy Walters.——Duquesne (Harry Williams, mgr.): Week 29-5: Colby Family, Press Eldridge, Matthews and Harris, Warren and Blanchard, Carleton and Terre, Hacker and Lester, Bellman and Moore, James Richmond Glenroy.——Academy (Harry Williams, Jr., mgr.): Week 29-5 Rose Hill's English Folly co. ALBERT S. L. HEWES.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Rice and Barton's co. drew a crowded house Feb. 21 and the performance was one of the best of the season. The olio contained Charles Barton, Charlie Mack, Mark Hart, Robert Garnella, Ada Lane, Amy Nelson, Fanny Vedder, the Orloff Troupe, Lillian Washburn, the International Four, Utopians 28-5.——The Crystal offered an attractive bill to good houses 21, the programme containing Alkens and D'Epis, Helen Russell, McDonald and Hillman, Millie Shower, motion pictures, and Frank Groh.
CLAUDE L. N. NORRIE.

TOLEDO, O.—Arcade: A good bill was presented week Feb. 21. The Colby Family were the headliners. Klein and Clifton, eccentric dancers, introduced several new steps. Cecil Jefferson, a former Toledo girl, has a fine contralto voice, which she uses to good effect. Gallagher and Barrett in The Stock Brokers were amusing. The Beanos and Belmont, and O'Brien figure in pleasing acts. The DeMuths had a neat dance turn. Business fair. C. M. EDSON.

WASHINGTON, D. C.—The bill at Chase's week Feb. 29-5 presents James Thornton, Elinore Sisters, Fulgora, Alf Holt, Ameta, Artie Hall, Flood Brothers, and the vitagraph. Next week, Thurston, Harry Gilfoil, Ethel Levy, and others.——The Transatlantic Burlesquers are at Kernan's Lyceum with an olio that includes the Taylor Trio, Kine and Goothold, Belle Veola, Josie and Willie Barrows, and Ben Jansen. The Bon Tons 7. JOHN T. WARDE.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kliby, res. mgr.): Big audiences week Feb. 22 were greatly amused by Wally and Lottie Helston, Lew Bloom and Jane Cooper, Baby Lund, May Edouin and Fred Edwards, Al. Shean and Charles Warren, Golden Gate Quintette, the electrograph, and Adgie and her lions. A. DUMONT.

BALTIMORE, MD.—Rush's Bon Tons hold the stage of the Monumental. In the co. are Dorothy Drew, Hughes and Hazelton, Empire City Quartette, Williams and Aliene, and the Musical Johnsons. Al. Reeves' co. 7. HAROLD RUTLEDGE.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Hoosier Zouaves were headliners Feb. 22-27. They are wonders, these seventeen Indianapolis boys, and it is not surprising that audiences in other cities have found their drill so interesting. Young Captain Kepner, who puts the lads through their evolutions, carries out the double-quick drill originated by Captain Fox, that Indianapolis military expert, who knows all there is to know when it comes to training a co. of soldiers in fancy maneuvres. The act entitled to second honors is Taffary's dogs. Rae and Brosche, Foster and Foster, Conley and Klein, Keough and Ballard, Pat Touhey, and bioscope also on hand. Opened with excellent houses. Henry Lee and co. 29-5.——Empire (Charles Zimmerman, mgr.): Fay Foster Burlesquers. Good houses. Sheridan's City Sports 29.——Unique: Carroll-Clark Morrison Sisters, A Broken Home, one-act comedy by entire co., and moving pictures.——Item: Arnim and Wagner, who were to have appeared at the Grand this week, were obliged to cancel their engagement owing to the illness of Bertha Wagner, who is confined to her bed at the Denison Hotel.

LONDON, CAN.—London Opera House (Alex Harvey, mgr.): The bill Feb. 22-27 is strong and is giving great satisfaction. It includes Eddie Martyne, Lew Palmer, Marriott Twins, Potter and Hartwell (second week), Charles and Jennie Welsh, Morgan and Crone, The Great Marinellas, gymnasts (a fine act and made a strong hit); Sadie Hart, Russell and Dunbar, and the Great Millman Trio best numbers on the bill. Coming week 29-5: Leonard Sisters, Bondo, Hatch Brothers, La Belle Azetta, Trask and Gladden, Cherry and Bates, The Great Roberts, Laskins and Patterson, and the kinetoscope.——Item: Continuous vaudeville, except during the Summer, at the Park is a new idea here, but so far the attendance has been most encouraging, and although this is only the second week, it has taken a good hold on the public and the patronage has been steadily increasing.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): Daisy Duchess co., Feb. 15-20: fair houses. 22-27 Wilfred Clarke and co., Klein, Ott Brothers and Nickerson, Lawson and Namon, James B. Donovan, Couture and Gillette, Hardie Langdon Van Fossen McCauley, and moving pictures.——Items: Hyde's Comedians closed here 13, and all members desiring to go to New York city were taken by Manager Hyde.—Charles R. Sweet, of the Henry Lee co., that appeared here 1, is critically ill in the hospital. Local friends are giving him attention.—Weber and Rush closed 20 for another year's lease of the Park. They have pleased local theatre patrons immensely. Manager Joseph Weber and Stage Director Charles Lillian will be retained. The policy of the past will be maintained. There was some talk of Stair and Havlin trying to secure the house, and, in fact, directors so claimed, but they were unsuccessful.

DETROIT, MICH.—The Temple bill Feb. 22-27 is headed by Ernest Hogan and Mattie Wilkes, who appeared to advantage in The Missionary Man. The English Pony Ballet is fine. Katherine Bloodgood is always in favor with her beautiful voice and stunning gowns. Bellman and Moore excel themselves in A Gallery Goddess. Wartenburg Brothers, Midgley and Carlisle, Musical Thor, Pete Baker (a rare entertainer), and the kinetograph pictures were the others.——A well assorted bill is provided at the Avenue 22-27. James J. Corbett was the head liner. The Four Bard Brothers are accomplished athletes. The Village Choir Quartette made a hit. Jack Norworth with a tip-top monologue merited all the applause he received. Louise Dresser made a great hit in songs. Searle and Violet Allen, the Sully Family (very clever), Two Roses, and the kinetograph pleased.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Good bill Feb. 22-28 to crowded houses. The Dillon Brothers made a decided hit. Eva Mudge, the lightning change artist, was very entertaining, as were also Roger and Belle Dolan in McFadden's Masquerade. Swan and Bambard, eccentric acrobatic comedians, were very clever, and Captain Webb's seals performed some wonderful feats. Hodge, Hall and co., Tice and Jermon, Radie Furman, and the kinetograph pleased. Week 29-6: Edouin and Edwards, Mr. and Mrs. Mark Murphy, Rio Brothers, Bijou Circus, F. G. Hill and co., and the kinetograph.——Item: On Feb. 22, after the performance, the James J. Fox Association gave a reception in honor of Roger and Belle Dolan, old-time Hoboken favorites.

TRENTON, N. J.—Trent (Edward Renton, mgr.): The bill week Feb. 22-29 was very satisfactory to large audiences. Julian Rose was delightful as a real Hebrew, and made the hit of the week. Harvey and co. in A Room Upside Down did some great balancing. Murphy and Willard in Doughnuts created their big laughs. The Allisons, Sam Edwards and co., Alice Raymond, Arthur Birchman, and Bush and Gordon. For week 29: Edmund Hayes and co., Two Pucks, Colby and Way, Rio Brothers, Gilroy, Haynes and Montgomery, John F. Clark, Ward and Curran, and the biograph.——Item: Julian Rose was entertained by the Progress Club 22, when a very pleasant evening was spent.

SALT LAKE CITY, UTAH.—Unique (W. R. Gourley, mgr.): Week Feb. 15: Jean Wilson, Fox and Sumers, McKeever and Sandry, and Lulu Thies. Good business all week.—Novelty (Jos. Petre, mgr.): Yates Lindelof, Dubee's dogs, Gertrude Stark, Vernon Kennedy Trio, and moving pictures. Good business.——Ron Ton (Sawyer and Young, mgrs.): Week 16: The Howards, De Maria and Orlando, McKeever and Sandry, kinetoscope. Good business.——Item: During the week the management changed hands, Sawyer and Young assuming control over F. L. Widmer.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): S. R. O. week Feb. 22-27. The bill was an excellent one, and including Weyburn's Minstrel Misses, Musical Dale, Wright Huntington and co. in their interesting sketch, A Stand Off; Johnson, Davenport and Lorella, Avon Comedy Four, Faust Trio, Larkin and Patterson, and the kinetograph. Week 29-5: De Witt, Burns and Torrance, T. Nelson Downes, Kelly and Kent, the Poiriers, Klein and Clifton, and kinetograph.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Mabel McKinley and Jessie Couthoui appeared to fine matinee and night attendance Feb. 21. Commencing 24 house will have performances every night.——Weast (P. A. Weast, prop.): Week 22-29: Ali Hunter and Ali Gillihan, Murray, Monitor and Dell, Morrissey and Cameron, and Casade and De Verne. Good bill and well patronized.——Jacobs' (A. F. Jacobs, prop.): The Johnsons, Frees Brothers, Genett Sisters, Leo and Sully, and the Midgleys. Capital bill; average attendance.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Three new numbers made their appearance on the bill week Feb. 15. Stuart Barnes was the best of the three. The Two Silvas did some clever stunts, and Roberto and Wilfredo manipulated rubber balls with great rapidity. Seen last week were Cordua and Maud, Holden and Winfred, Duffy, Sawtelle and Duffy, and the Rays, who are undoubtedly the favorites.——Chutes Park (Hy. Koch, mgr.): Crowds are still holding good at this place.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): Good business week Feb. 7-13, with Athon Wilson, Clark co. and John Morrison. S. R. O. all week 15-21. The Ed Redmond Repertoire co. presented Davy Crockett, Prince Romero, The Chicago Girl, The Tie that Binds, and The Mountain Girl. Co. gave excellent satisfaction.——Midwinter Carnival, under the auspices of the Walla Walla Military Band, week 15-22. Following attractions: Malvern Brothers, Sidney and Elmo, Jennie Houton Edmonds, and John Morrison.

STOCKTON, CAL.—Novelty (Alex Kaiser, mgr.): Patrons turned away week Feb. 15. Schenk Brothers, Rand and Byron, Petronella D'Arville, Harold Lorraine, the Divine Dodson, Carberry and Stanton, Clark's trained dogs, and moving pictures made up the bill.——Unique (Lon Buhlert, mgr.): This theatre has just been completed; capacity, 1,600. An attractive bill and house crowded nightly. Open programme for week 15: Perry, Oro and Oro, Demze and Granville, Kippy, Inez and Ody, Three Kubns, and motion pictures.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Baylies, mgr.): Week Feb. 22-27: Carrie Nation, Colby and Way, Two Pucks, Kitamura's Royal Japanese, Howard and Crosby, Roberts, Haves and Roberts, Jeanne and Ellsworth, and the vitagraph. Capacity business. For week 29-5: Gillette's dogs, Yankee Comedy Four, Mack and Elliott, Lillian Martha, Fredo and Baer, Clifford and Harvey, Spitzel Brothers, and the vitagraph.

KALAMAZOO, MICH.—Amusement Palace (R. W. Crary, mgr.): Extensive improvements are planned which will make the hall most suitable for Summer vaudeville about April 15. The place will be closed for three weeks. The roof will be removed and replaced by a composition roof; 1,200 fine upholstered chairs will be installed. A stage will be constructed on which vaudeville and spectacular productions will be presented.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Lottie Gilson and Billy Hart, Barrett Sisters, Jane Courthope and Charles Forrester, the Watermelon Girls, McMahon's Minstrel Maids, and kinetograph Feb. 22-27. Good business. 29-3: Reilly and Woods' co., including Nat Le Roy, Craig and Ardell, the Brennans, Emily Baupre, and Bonita and her picks.

PORTLAND, ME.—Theatre (James R. Moore, mgr.): A first-class bill week Feb. 22, including Mary Hampton and co., Frank Whitman, Otto Brothers, Marvelous Bard, Chalk Saunders, Clifford and Burke, Misses Delmore, St. Onge Brothers, and kinetograph, to S. R. O. Week 29: Mr. and Mrs. Perkins Fisher, Charles Kenna, McMahon and Chapelle, Herbert Lloyd, Milt and Maude Wood.

MINNEAPOLIS, MINN.—The High Rollers Extravaganza co. presented a strong bill at the Dewey week Feb. 21. The olio was strong, and included the Three Lelliotts, who scored in their musical act; Abbie Carlton, Howe and Scott, Three Armstrongs (best trick bicycle riders ever seen here), and Carrie Franklin, who, owing to the illness of her Sister Belle, appeared alone, scoring heavily.

ST. JOSEPH, MO.—Crystal (J. E. Jackson, mgr.): Week Feb. 14-20 Two Fantas, H. C. Sloan, Peres and King, Belle Stewart, Conad and De Verne, De Corum's Country Circus, and Cosman's moving pictures drew large crowds. Week 21-27: William H. Windon, Dell and Fonda, H. C. Sloan, the Two Little Pearls, Paul La Croix, Connors and Connors, and Cosman's pictures.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Cushman, Holcomb and Curtis, the Four Panzurs, Gilroy, Hayes and Montgomery, Mme. Doherty, Charles W. Littlefield, Mr. and Mrs. Darrowlas, Ruth Nella and Martin and Quigg Feb. 22-27. Fair houses.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): The large attendance and the bill presented is fair. The features are Valerie Bergere and co. Howard Thurston, Stanley and Wilson, Ferguson and Mack, Stein-Eretto Family, A. O. Duncan, Gille Artesto, and the animated pictures.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Bowery Burlesque co. Feb. 15-17; good performances to large houses. A good vaudeville performance attracted large houses 18-20. W. B. Watson's American Burlesque co. 22-24; good performances to large houses.

LOUISVILLE, KY.—At the New Buckingham Phil Sheridan's City Sports opened Feb. 21. Among them are Speck Brothers, Adelaide Marsden, Rennetta and Larue, Mills and Beecher, Palfrey and Merrill, and the Pan-American Four. The Knickerbockers follow, opening 28.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Good bill; large houses. Burnett and Wyerson, Fannie and Claude Usher, Patsy Doyle, Austin Sisters, Sam Drane, Eight English Girls, Gus Leonard, and Mlle. Rialta, the great dancer. Casto closed Feb. 27 until April 4.

BRIDGEPORT, CONN.—Tom Nawn and co. are greeted Feb. 22-27 with much applause in Pat and the Genie. The other funmakers are Mr. and Mrs. Jimmie Barry, Mayme Remington's picks, Dave Nowlin, Spissell Brothers, Mitchell and Marron, Prelle's dogs, and the electrograph.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Isabelle Urquhardt headed a good bill Feb. 22-27 to large houses. Others were Martin Brothers, Crowley and Foley, John F. Leonard, Mildred Grover and her picks, May Wilson, Tom Jarvis, and the Four Webbs. House closes 27 for five weeks, reopening April 4.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): Reilly and Wood Burlesquers opened Feb. 22 to a packed house. In the olio: Pat Reilly, Bonita and her picksninnies, Craig and Ardell, and Nat Le Roy are the features. Dainty Duchess 29-5.

WATERBURY, CONN.—Jacques' (Jean Jacques, mgr.): Mr. and Mrs. Harry Thorne, Barry and Johnson, Crane Brothers, Luken Brothers, Mme. Emmy and her pets, Bertie Fowler, and Hughey Flaherty are pleasing large audiences Feb. 22-27.

HAVERHILL, MASS.—Academy of Music (Wallace and Gilmore, lessees: J. A. Sayre, res. mgr.): Vaudeville features with the Howard Stock co. Feb. 22-27 were Tom Ripley, Weston Sisters, Harry P. Ford, Louise Robinson, and Ed M. Daly.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Feb. 22-27: Mr. and Mrs. Mark Murphy, Jack Theo Trio, Gallagher and Hild, Hill and Whitaker, Mitchell and Love, Harry Brown, Bertha, Dorian, and kinodrome, to big attendance. Good bill.

TACOMA, WASH.—Vaudeville is running at Lyceum, but has not been well patronized. Empire and Edison are having good houses and putting in attractive features.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.: E. J. Tally, mgr.): Billy Price, Adelaide Pelitzer, Bertino, and moving pictures Feb. 14-21; good attendance; satisfactory bill.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Harry Morris' Night on Broadway was a drawing attraction week Feb. 21-27. Harry Morris, Tom Almond, Margaret Baxter, Edward Brennan scored.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill Feb. 22-27: Barr and Benton, Ricton, Mattie Fielding, Dot Pullman, Alice Willmore, Milo Vagge, and James D. Proudlove; excellent business.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week Feb. 22: D. C. Broderick, Jessika, Curtis Sisters, Fields and Whalen, Fox and Williams, Ella Desmond. Good attendance.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): World Beaters Burlesque co. Feb. 22-27, to good business; co. gave good, satisfactory performance. Jolly Grass Widows 29-5. Bowery Burlesquers 7-12.

WINONA, MINN.—Bijou Theatre (Wheeler and Hasbrouck, mgrs.): Week Feb. 22: Professor Adis, moving pictures, Hughes and Hughes, Clyde Gould, Frank Burtling, and the Bentleys.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): West's Big Minstrel Jubilee Feb. 17; very good co. and business. Quinlan and Wall's Minstrels 23. Field's Minstrels 5.

SALEM, ORE.—Edison Theatre (F. A. Wilson, prop.): Week Feb. 15-19 Webber and Edwards, Margie Leslie, Roland Stoddard, and Dena Wilson delighted good houses.

WINNIPEG, CAN.—Edison Unique Theatre (Nash and Burows, mgrs.): Blondell, Joe Maitland, Elsie Yates, the Great Mizumas, and moving pictures Feb. 22-27. Large crowds.

CHEYENNE, WYO.—Crystal (Otis Laurill, mgr.): Continuous vaudeville, four performances daily, opened Feb. 22 to S. R. O., with good co.

SAGINAW, MICH.—Jeffers Theatre: Bill Feb. 22-28: Emmett Corrigan and co., Esmeralda, the Edwards, Brandon and Wiley, Two Hewitts.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Bowery Burlesquers Feb. 18-20; usual big crowds, satisfactory performance. American Burlesquers 25-27.

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NOTICE TO MANAGERS

W. MELBOURNE MacDOWELL being duly sworn, deposes and says: The advertisement appearing in last week's New York Dramatic Mirror over my name, coupled with one [illegible] and E. M. Shaffner, as attorney, was inserted without my knowledge or consent, and

I hereby give notice, that I am not the owner of the Sardou Plays, known as Cleopatra, La Tosca, Fedora, Gismonda and Theodora, nor have I any right, title or interest in them or any of them.

I have heretofore claimed an interest in said Plays, because they were bequeathed to me by my late beloved wife, but after employing expert legal counsel, I have been advised and [illegible] in consequence of the insolvency of the estate, the said bequest became inoperative and void, and the sale of the said Plays made to Thomas R. Hart by the executors of the said Estate, vested the title in Mr. Hart [illegible] as he paid a good and valuable consideration for them, and the sale was made to him by and with the written consent of all the parties interested in said Estate.

Mr. Hart is therefore the sole and exclusive owner of all these Plays, and this statement should be final and conclusive upon all parties in the matter.

Sworn to before me this 24th day of February, 1904.
HENRY BRODER, Commissioner of Deeds, New York City, No. 111.

W. MELBOURNE MacDOWELL.

WARNING.

Managers are particularly warned against having anything to do with one Louis C. Hanaforde, alias Frances W. Courtenay, Harry F. Fedders or E. M. Shaffner, attorney, in reference to any of the above-mentioned plays.
THOMAS R. HART, 92 West Broadway, New York City.

CORRESPONDENCE

(Continued from page 8.)

tures 29. More Than Queen 1. For Her Children's Sake 7. Mr. Jolly of Joliet 8.——ITEMS: Wally Clark, stage-manager of the Katzenjammer Kids co., was presented with a gold watch by Manager William Fennessey.—Elmer Fritz, after a few days home, returned to the Homespun Heart co.
WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): William H. Crane in The Spenders Feb. 11; excellent co. and performance; business good. The Silver Slipper 12; fair show and business. West's Minstrels 13; one of best minstrel shows in years; business fair. Lulu Glaser in Dolly Varden 18; Miss Glaser suffering with severe cold, but gave good performance to well pleased and good sized audience. York State Folks 20; pleasing performance; business fair. Forbes Robertson and Gertrude Elliott in The Light That Failed 23; artistic performance; business poor. Ben Hur 25-2. Under Southern Skies 5.——PARK THEATRE (G. P. Burrows, mgr.): Hello, Bill 11-13; good co. presenting this lively farce pleased big houses. Only a Shop Girl 15-17; good show to excellent business. Black Patti Troubadours 18-20; good show; excellent business. The Volunteer Organist (return) 21-23; capacity houses well satisfied. Charity Nurse 25-27.
LUCIEN A. SOWARD.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Stetson's U. T. C. Feb. 9; big business. Field's Minstrels 11 to S. R. O.; pleasing performance. Chicago Glee Club 12 to capacity; good co. A Handsome Cabman 13 failed to please small house. A Bunch of Keys 15; poor performance to poor business. Howe's Moving Pictures 16 pleased fair house. Last Days of St. Pierre 19 pleased capacity. James Kennedy Stock co. 22-27 opened to poor business in Sheridan Keene. Oher plays: Rosedale, An Irish Gentleman, and The Poisoned Dagger. Black Patti Troubadours 29. The Irish Pawnbrokers 1. Legally Dead 3. The American Hobo 5. Anna Jewell Concert co. 8. Miss Bob White 11. York State Folks 12. Hello, Bill 14. The Beauty Doctor 15. Adelaide Thurston in Polly Primrose (Elks' benefit) 16. Katzenjammer Kids 19. Davidson Stock co. 21-26.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Stetson's U. T. C. Feb. 13; co. satisfactory; medium attendance. Miss Bob White 18; co. very good; well filled house. West's Minstrels 24; satisfied medium business. Peck's Bad Boy 27. Peggy from Paris 29.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): More Than Queen 11-13; medium attendance and performance. The Old Plantation 15-17; fair co.; good business. Lazell Vernon's Comedians 18-20; co. good; medium business. Only a Shop Girl 22-24 pleased fair business. Young Tobe Hoxie 25-27. A Homespun Heart 29-2.——ITEM: Annie Sutherland, of More Than Queen co., also the leading man, were both out of the cast here owing to illness and deaths in their families.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): A Bunch of Keys Feb. 17; poor business; co. undeserving. Mrs. Kate Soffel 19 fared no better; local ministers attempted to stop performance; play, A Dangerous Woman, one of worst yet seen here. Night Before Christmas 20; fair houses. Savage's Grand Opera co. in Carmen and Il Trovatore 22; at advanced prices; fair sale. English Moving Pictures 21; small audience. A Thoroughbred Tramp 29. West's Minstrels 1. Irish Pawnbrokers 3. Silver Slipper 5. Superba 14-16. Human Hearts 19.——ITEM: Attempt to give Sunday entertainment at Opera House has proven a failure.

STEUBENVILLE.—GRAND (W. R. Lipps, mgr.): Night Before Christmas Feb. 24 pleased large house. Rose Melville in Sis Hopkins 25; good business. A Thoroughbred Tramp 1. The Irish Pawnbroker 2. Earl of Pawtucket 3. Herbert Kelcey and Effie Shannon in Sherlock Holmes 8. Miss Bob White 10. The Game Keeper 12. Adelaide Thurston in Polly Primrose 17. The Heart of Chicago 19. Human Hearts 21. In Convict's Stripes 30. The Little Homestead 31.——ITEM: The Grand is being thoroughly overhauled and equipped with automatic sprinklers, exits, fire escapes, and a steel curtain.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Camille Reynolds in As You Like It Feb. 17; fair house; pleased. Field's Minstrels 20; fair house, well pleased. The Silver Slipper 22; good business at advanced prices; fairly well pleased. Earl of Pawtucket 27.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Shore Acres 20; good attraction; fair attendance. Rogers Stock co. opened 22-24 in Roanoke to fair atendance. Indian Maidens 27.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): A Thoroughbred Tramp Feb. 17; fair business and performance. Arizona 20; fair houses; co. good. Clay Clement 25. Earl of Pawtucket 26. Katzenjammer Kids 27. Under Southern Skies 1. For Her Children's Sake 2. The King of Detectives 5. Bertha Galland 7. Rose Coghlan 8. Quincy Adams Sawyer 12. Vogel's Minstrels 14. Kelcey-Shannon 16. Why Girls Leave Home 19.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Silver Slipper Feb. 18 failed to please good patronage. Lulu Glaser in Dolly Varden 19; co. and performance excellent; good audience. Katzenjammer Kids 20 were well received by S. R. O. Howard-Dorset co. 22-24. Plays: The Gambler's Wife, The Man from Mexico, An Innocent Sinner; opened to capacity and pleased. The Earl of Pawtucket 25. John Drew in The Second in Command 29.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): A Daring Woman Feb. 1, with Kate Soffel as the drawing card, proved a frost; small house. The Sign of the Cross 19; excellent co. and performance; appreciated by fair audience. Hello, Bill 23; big success and highly pleased audience; fair house. England's Moving Pictures 25. West's Minstrels 29. The Royal Princess 9. Human Hearts 12. My Friend from Arkansaw 15.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Blondells in Through the Center of the Earth Feb. 19; crowded house. Irish Pawnbrokers 23; fair audience and co.——ITEM: Mrs. J. J. Shaw, of this city, who is a member of The Sons of Rest co., has entered suit against the railroad co. for $1,000 for injuries received while alighting from a train at Cincinnati.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Shore Acres Feb. 18; fine show to crowded house. Stetson's U. T. C. 20; S. R. O. Creed's Comedians 25-27.——CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Gross Lyall co. opened 22-24 with Hearts of Gold to crowded house. 'Way Down on Suwanee River 23; good house. War of Wealth 24.

LORAIN.—ERBECK THEATRE (F. E. Johnson, lessee and mgr.): U. T. C. Feb. 15; poor house and performance. Why Women Sin (return) 16; pleased large audience. Through the Center of the Earth 17; large audience; fairly well pleased. Miss Bob White 19; large, fashionable and highly pleased audience. Hello Bill 20; fair business. Two Married Tramps 25. Alfonse and Gaston 27. Rudolph and Adolph 12.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Night Before Christmas Feb. 16 pleased small audience. Silver Slipper 17; medium house; performance poor. Man to Man 20 canceled. Elks' Minstrels (local) 22, matinee and night, pleased capacity both performances. Quinlan and Wall's Minstrels 1. For Her Children's Sake 10. Mason and Mason 11. Mr. Jolly of Joliet 14 canceled.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Lyceum Theatre co. opened Feb. 18-20 to good house in Roanoke; plays good; A Happy Tramp and A Spring Chicken; small houses and business. Peck's Bad Boy 24. Union Stock co. 27. Human Hearts 29. Two Merry Tramps 2. My Friend from Arkansas 4. Harry Shannon 8. Old Plantation 12.

CARROLLTON.—GRAND OPERA HOUSE (Kemerer Brothers, mgrs.): Widow McGinty Feb. 17, produced by employes of Carrollton Pottery co., tested capacity of house.——ITEM: As the employes of the potteries here have proven such good patrons of Opera House, management made ten strike by engaging Pottery Orchestra for season '04 and '05, thus insuring large houses for all attractions booked.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, mgr.): Younger Brothers Feb. 19 canceled. A Happy Tramp 20 canceled. The Athletic "X" (local) 22; crowded house; fair production. Stetson's U. T. C. 9. Caught in the Web 16.——ITEM: The Athletic "X" was composed of members of high school, under instructions of Prof. I. M. Cochran, of Angola, Ind.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Hello Bill Feb. 18; good co. to fair audience. Night Before Christmas 19; small business; pleased by good acting. Wallace Gilmour's England's Moving Pictures 20; pleased large house. Indian Maidens 22 failed to appear. Kate Toffel in A Daring Woman 24 failed to appear. Thomas C. Shea in repertoire 6-12.

MOUNT VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): An Aristocratic Tramp Feb. 11; ordinary co. Miss Bob White 13 delighted fair house. For Her Children's Sake 15; poor performance and attendance. Alphonse and Gaston pleased good house 20. Peck's Bad Boy 25. Hilda Tucker Stock co. 26, 27. Quinlan and Wall's Minstrels 7.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Shore Acres Feb. 17; good performance and business. A Thoroughbred Tramp 18; fair co. and house. Black Patti 22; good performance; topheavy house. Quinlan and Wall's Minstrels 23 pleased fair house. His Ladyship the Maid 2. Young Tobie Hoxie 10.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Alphonse and Gaston Feb. 19; good co.; poor business. Field's Minstrels 22; excellent co.; S. R. O. Haight's Band Concert (local) 2. Two Merry Tramps 4. Hoosier Girl 8. Legally Dead 10. Adelaide Thurston in Polly Primrose 15. The Game Keeper 19. Old Cross Roads 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): As You Like It Feb. 19; good co.; pleased. Irish Pawnbrokers 26. Two Merry Tramps 1. The Hoosier Girl 7. Adelaide Thurston 14. At the Old Cross Roads 24. Sam Jones 25.——ITEM: William Rogers and Wife Lettie Slyde, were here over Sunday, 21.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): West's Minstrels Feb. 12 pleased fair house. Silver Slipper 13 filled house, but failed to please. For Her Children's Sake 15 drew small audience; satisfactory performance. Nancy Brown 16; business and co. good. An American Hobo 24. Irish Pawnbrokers 25. A Homespun Heart 27.

LANCASTER.—CHESTNUT STREET THEATRE (George W. Tannehill, mgr.): Shore Acres Feb. 16; large and appreciative audience. An American Hobo 20; two performances to fair business. For Her Children's Sake 25. Quinlan and Wall's Minstrels 27. A Hoosier Girl 9. Quincy Adams Sawyer 17. Ward Stock co. 21-26.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): King Dramatic co. Feb. 15-20; good business. Plays: Du Barry, Under the Polar Star, A Ward of France, Carmen, and The Man from Mexico. Field's Minstrels 23 pleased packed house. Rogers Comedians in Roanoke 25-27.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): The Irish Pawnbrokers Feb. 18 pleased good house. An Aristocratic Tramp 22 pleased fair house. For Her Children's Sake 24 pleased light house. Quinlan and Wall's Minstrels 29. Sam T. Jack's Burlesque 2.

ATHENS.—OPERA HOUSE (Isaac Slaughter, act. mgr.): An American Hobo Feb. 18; poor business; performance mediocre. For Her Children's Sake 19; fair house; excellent performance; audience satisfied. Man to Man 2 canceled. Quincy Adams Sawyer 9. The Game Keeper 24. Holden Brothers 28-30.

SANDUSKY.—NEILSEN OPERA HOUSE (George A. Boeckling, mgr.): Why Women Sin did well Feb. 13. U. T. C. 16; topheavy house. Heart of Maryland pleased large audience 17. Night Before Christmas 18. For Her Sake 19. Younger Brothers 20. Buster Brown 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): National Stock co. Feb. 18-20; fair co.; bad business. Plays: Hearts of Gold and A True Kentuckian. An American Hobo 22, matinee and night; good co.; good business. Quinlan and Wall's Minstrels 26. For Her Children's Sake 27.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): As You Like It Feb. 3; fine performance to packed house. Two Merry Tramps 7 pleased good house. Ten Nights in a Bar Room 23; fair house. Near the Throne 26. Under Southern Skies 3.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): West's Minstrel Jubilee Feb. 18; good business; performance fine. Irish Pawnbrokers 22 pleased two fair houses. Katzenjammer Kids 24. Near the Throne 27. Under Southern Skies 2.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, prop and gen. mgr.): Weary Willie Walker Feb. 10; good co. to poor house. Legally Dead 20; good co.; fair house. Colonial Motion Pictures 25. Uncle Josh Spruceby 4.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): For Her Children's Sake Feb. 18; fair business; inclement weather; splendid co. Captain Jack Crawford 19; good business; well pleased. Aristocratic Tramp 8. Next Door 22.

VAN WERT.—AUDITORIUM (C. B. Pearson, mgr.): Why Women Sin Feb. 9; good house and show. Irish Pawnbrokers 16; S. R. O.; bad show; paper misleading. Two Merry Tramps 22. Hoity Toity 25. Alphonse and Gaston 3. The Hoosier Girl 21.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Why Women Sin Feb. 15; good house. Hilda Tucker Stock co. 18-20; co. fair; poor business. Plays: In the Sierras, The Valley Farm, and Creole's Revenge. Legally Dead 26.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Silver Slipper Feb. 23; large audience; fair attraction. Fred Wright's Comedians 29-5. Kelcey and Shannon in Sherlock Holmes 10. Fatal Wedding 16. The Rivals 21. Foxy Grandpa 26.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Shore Acres Feb. 17; small house; fair co. For Her Children's Sake 20 to fair house. Arizona 3. Quincy Adams Sawyer 18. Game Keeper 23.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Night Before Christmas Feb. 17; good house; pleased. Sign of the Four 22; excellent show; fair house. Hilda Tucker Stock co. 29-5. W. of M. Mandolin and Banjo Club April 12.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): West's Minstrels Feb. 23; good business and performance. Irish Pawnbrokers 27. Two Merry Tramps 3. Old Plantation 11. The Game Keeper 17.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Sign of the Cross Feb. 18; good business; splendid satisfaction. Why Women Sin 22; fair house; well pleased. England's Moving Pictures 24; light business. American Hobo 29. Peck's Bad Boy 1.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Silver Slipper Feb. 16; good business; disappointed audience. Heart of Maryland 18; fair house; best melodrama of season. Stetson's U. T. C. 22; big business; pleased. Alphonse and Gaston 29.

MANSFIELD.—MEMORIAL OPERA HOUSE: An Aristocratic Tramp Feb. 20; poor co. and business. Hilda Tucker co. in The Heart of New York, Among the Sierras, Valley Farm, and The Creole's Revenge 22-24.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): A Thoroughbred Tramp Feb. 22; fair house and performance. The Hoosier Girl 24. The Minister's Son 26. Mary Emerson in His Majesty and the Maid 1. Little Homestead 3. Arizona 8.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Legally Dead Feb. 19; poor house; satisfactory performance. An Ariztocratic Tramp 24; good performance to topheavy house.

WILMINGTON.—OPERA HOUSE (Joe M. Walker, mgr.): A Thoroughbred Tramp Feb. 18; good house; pleased. Stetson's U. T. C. 24. Colonial Motion Pictures 4.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Debonair Club, lessees; Ferd W. Laughorst, mgr.): Irish Pawnbrokers Feb. 19; poor co.; good business. U. T. C. 4.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): Howe's Picture Show Feb. 18; large and well pleased audience. For Her Children's Sake 26.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Night Before Christmas Feb. 23 pleased large audience. Human Hearts 2. Old Josh Spruceby 3. More than Queen 5. Silver Slipper 11.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Stetson's U. T. C. pleased large audience Feb. 11. Eli Perkins 17 pleased. Eli and Jane 24.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Peck's Bad Boy Feb. 23; good crowd; audience pleased. An American Hobo 2. Legally Dead 7.

GREENFIELD.—OPERA HOUSE (H. L. O'Brien, mgr.): Stetson's U. T. C. Feb. 22; full house; co. pleased.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Two Merry Tramps Feb. 24; good business. Radium 24. Alphonse and Gaston 25.

WILMINGTON.—(Joe M. Walker, mgr.): Stetson's U. T. C. Feb. 24; good house; pleased. Colonial Moving Picture co. 1. Hoosier Girl 15.

CARROLLTON.—GRAND OPERA HOUSE (Kimmerer Brothers, mgrs.): American Hobo 1.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Quinlan and Wall's Minstrels 3.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Humpty Dumpty Feb. 24. Indian Maids 29.

MINERVA.—OPERA HOUSE (W. E. Russell, mgr.): Legally Dead 1. Lillian Lyons 7-13.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. C. Crater, mgr.): Hyperion Band 2.

OREGON.

PENDLETON.—FRAZER THEATRE (K. J. Taylor, mgr.): Ten Nights in a Bar Room Feb. 2 played to crowded house. Paul Gilmore in The Mummy and the Humming Bird 5; good house; very good co. Fiske Jubilee Singers 16; fair house. Olympic Opera co. 22. Howard Kyle in Rosemary 25.——ITEM: R. J. Nixon has retired from the management of the house and has the theatre in Walla Walla, Wash.

SALINE.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Magic Bell (local) Feb. 11 pleased. One Night in June 13; small but appreciative audience. Human Hearts 15 delighted fair business. The Kilties 19. Down by the Sea 20.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Buchanan's An Eye on Hubby and Hustling for a Wife Feb. 12, 13; good houses.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Stater's Madison Square Theatre co. Feb. 1-6. Plays: A Woman's Crime, A Struggle for Gold, Husband and Wife, Told in the Hills, Brother John, and A Soldier's Sweetheart; good co. and business. Durno and co. 16; good performance; S. R. O. Holden Stock co. 25-27.——ITEM: On account of illness Viola Kibbe, the leading lady, failed to appear with the Madison Square Theatre co. Miss Kibbe is much better now.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Durno (magician) Feb. 17; capacity. Ed Andrews Opera co. 18, 19 in Birds of a Feather; light business and co. Stater's Madison Square Theatre co. opened 21-27 in Uncle John; good business. His Excellency the Governor 29. Breezy Time 3. Faust's Minstrels 5.

EL RENO.—OPERA HOUSE (Rock Island Circuit, lessees; A. Heatherly, mgr.): Durno (magician) Feb. 18 pleased large house. Ed Andrews Opera co. in Birds of a Feather 20; cood co.; fine business.

STILLWATER.—GRAND OPERA HOUSE (L. J. Jardot, mgr.): Durno (magician) 16; good performance to $150 house.

PENNSYLVANIA.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Because I Love You (local) Feb. 18 to good business; performance good. The Fatal Wedding 19 to good business; co. good. Elks' Minstrels (local) 22; large audiences; performance good. Miss Bob White 26. When Reuben Comes to Town 2. Herbert Kelcey and Effie Shannon in Sherlock Holmes 4. The Office Boy 5. Robert Mantell in The Light of Other Days 10. Quincy Adams Sawyer 12. York State Folks 16. At the Races 17. Looking for a Wife 22. The Rivals 23. Irish Pawnbrokers 24. Chinese Honeymoon 26.——GRAND OPERA HOUSE (Harry Beeson, mgr.): Innocent Maids Burlesquers 20 to good business; co. fair. Human Hearts 25. London Gayety Girls 27. The Game Keeper 1. A Royal Slave 7. Oriental Burlesquers 9.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Amelia Bingham pleased big houses in Olympe Feb. 22; excellent co. Robert Mantell 27. William Faversham 3. Andrew Mack 5.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Terry McGovern in The Bowery After Dark 18-20; good business; pleased. Florence Bindley in A Midnight Marriage 22-24; good business; satisfactory performance. Martin's U. T. C. 25-27. Her Only Sin 29-2. The Eleventh Hour 3-5.——DIXIE'S (Henry T. Dixie, mgr.): James K. Hackett in The Crown Prince pleased packed house 20; excellent co. Peck's Bad Boy 22-24. Child Slaves of New York 25-27. At Cripple Creek 29-2.——NEW ARMORY (Harry Brown, mgr.): Nordica 7.——ITEM: Patti canceled date here 22 owing to small advance sale.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): A Texas Steer Feb. 18; good co.; fair business. Henry Miller 19; satisfaction to fair house. The Burglar 20 pleased moderate business. Corse Payton Comedy co. 22-27 pleased very large audiences. Plays: Harbor Lights, Rosedale, Duchess Du Barry, Wealth and Poverty, Resurrection, The Trail of Sin, The Wall Street Merchant, The Sultan's Daughter, Davy Crockett. Dainty Paree Burlesquers 29. Frank Daniels Opera co. 3. The Earl of Pawtucket 4. When Johnny Comes Marching Home 5.——ITEMS: Charles H. Wentz, of this city, is a member of the Henry Miller co.—Leon Yackley, of Yackley and Bunnell, visited his home here 22-27.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): Arizona Feb. 12; house and performance good. Lillian Mortimer gave In the Shadow of the Gallows 13; good performance to large house. Frank Adams in Uncle Hez amused good house 20. Clara Turner co. 22-27. Plays: The Little Detective, The Sapphire, His Brother's Sister, Midnight in Chinatown, The Price of Sin, Why Men Tempt Women; houses and performances good.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Ethel Barrymore in Cousin Kate 12. The Real Widow Brown 14. Harry Leighton in Othello 18. U. T. C. 20. The Light of Other Days 24.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Othello Feb. 15; co. good; business big. James K. Hackett in The Crown Prince 18; capacity; co. and performance excellent. Culhane, Chace and Weston's Minstrels 22; fair co.; good business. Her Only Sin 26. A Break for Liberty 27. A Fatal Wedding 1. Wrong Mr. Wright 3. Robert Mantell 4. Mildred Holland 10.——HERSKER'S NEW THEATRE (Harry Knaublauch, mgr.): The Governor's Son 29. Faust 3.——ITEM: Hersker Theatre will close shortly to undergo extensive improvements for coming season.

GREENSBURG.—KEAGGY THEATRE (Frank Good, mgr.): Topsy-Turvy Feb. 13; fair performance to good house. Innocent Maids 22. London Gaiety Girls 26. Watson's Orientals 11. An American Hobo 12.——ST. CLAIR THEATRE (Frank Good, mgr.): Vogel's Minstrels 20. The Fatal Wedding 23. The Game Keeper 24. A Royal Slave 27. The Silver Slipper 29. When Reuben Comes to Town 3. A Thoroughbred Tramp 7. Robert B. Mantell 9. York State Folks 14. Quincy Adams Sawyer 15. Miss Bob White (return) 16. Thomas E. Shea 18, 19.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Miss Bob White Feb. 22; first rate co.; fair attendance. As You Like It 23; good co. to light business. Uncle Josh Spruceby 24; light business. The Real Widow Brown 29. West's Minstrels 2. Peggy from Paris 3. Parsifal 4, 5.——MAJESTIC THEATRE (William J. Sell, mgr.): Buster Brown 22-24; very good co.; good patronage. Ernest Lamson in Young Tobe Hoxie 24; excellent co. to small attendance. Why Girls Leave Home 1, 2. German Dramatic co. 3. Night Before Christmas 4, 5.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Mamie Fleming co. closed week of exceptionally big business Feb. 20. Plays last half of week: Resurrection, A Peculiar Predicament, Fanchon, the Cricket, True Hearts of Ireland. Dilger-Cornell co. opened 22-27 to capacity in The Silver Dagger, The Minister's Brothers, Dice of Death; co. weak. Bennett-Moulton co. 1-5. When Johnny Comes Marching Home 15.——ITEMS: Mamie Fleming co. tendered the Eagles a reception 19.—Taylor's Minstrels will show at Weatherly 14.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): James K. Hackett in The Crown Prince Feb. 19; large and enthusiastic audience; production one of best seen here this season. Peck's Bad Boy 20 pleased fair audience. Thomas E. Shea 22-27 opened with Pledge of Honor to big business; audience well pleased with performance. Other plays: Dr. Jekyll and Mr. Hyde, The Voice of Nature, Richelieu, Slaves of Sin, The Bells, Hell Gate, When Johnny Comes Marching Home 2. Bunch of Keys 3.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): Uncle Josh Spruceby Feb. 20 amused two fair houses. Real Widow Brown 22; fair co. and business. Young Tobe Hoxie 23; good co.; small attendance. Sign of the Cross 26. At Cripple Creek 27. Why Girls Leave Home 29. Why Women Sin 1. The Country Girl 4.——ITEM: Manager Marcille has received from secretary of Actors' Society of America a letter of thanks for excellent condition of the theatre and dressing rooms of the New Bradford Theatre.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Dr. Jekyll and Mr. Hyde Feb. 16 failed to appear. Next Door 17; poor performance and business. Carlisle Band Concert 18 pleased fair house. White's Faust 20; good performance to fair house. Damon and Pythias 22; fair performance to poor business. A Wife Wanted 26. Uncle Hez 1. Creatore's Band 25.——ITEM: Local talent in A Cuban Romance pleased those who witnessed their efforts Feb. 13 and 15.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): The Baldwins Feb. 15-20 pleased large audiences. Henry Miller 24; good co.; large house. Robert Mantell 26. Andrew Mack 4. Mildred Holland 5.——GRAND OPERA HOUSE (Harry Brown, mgr.): Lovers' Lane 18-20; good co.; big business. U. T. C. (Martin's) 22-24; fair co.; good business. A Midnight Marriage 25-27. Eleventh Hour 29-2. Her Only Sin 3-5.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): A Fatal Wedding Feb. 17; good co. to fair business. Edward Waldemann 20 failed to appear. Will H. Myers Stock co. 22-27. A Royal Slave 1. London Gayety Girls 4. Game Keeper 5. Miss Bob White 8.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Topsy Turvy 19; good co. and business. Foreign Belles Burlesque co. 20; drew large audience and pleased.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): A Royal Slave Feb. 20; splendid performance; good business. Topsy Turvy Burlesquers 22; good business; performance pleasing. Foreign Belles Burlesque co. 25. London Gayety Girls 1.——COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Fatal Wedding 22; good performance and business. Human Hearts 24 pleased fair house. Miss Bob White 27. The Game Keeper 29.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Real Widow Brown Feb. 20 pleased good house; very good performance. Uncle Josh Spruceby 22; small business both matinee and evening. At Cripple Creek 26. The Old Plantation 27. West's Minstrels 3. The Carner Stock co. 7-9. Hello, Bill 10. Side Tracked 11. Irish Pawnbrokers 14. A Royal Slave 19. Miss Bob White 21. Our New Minister 25.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Bennett-Moulton co. closed Feb. 16-20 with Love and War, Shipwrecked, The Ticket of Leave Man, When Women Love, The London Bank Robbery, The Great Mill Strike; good business. The Game Keeper 22 to good business; play good. Wealth and Poverty 23; show fair; business poor. Shore Acres 24. The Fatal Wedding 25. Sis Hopkins 26. White's Faust 27. The Crystal Slipper 1.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Beauty Doctor Feb. 16; S. R. O.; first-class co. and performance. Carner Stock co. opened 22-27 (except 23) in The Outcast, Brother Against Brother; good business. At Cripple Creek 23; good co. and satisfaction. David Garrick 1. The Silver Slipper 2. When Reuben Comes to Town 7. Hello, Bill 12. A Royal Slave 15. Our New Minister 22. At the Races 26.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The Game Keeper Feb. 19; large and enthusiastic audience. Poverty and Wealth 22; large house. Innocent Maids 24; good business. Shore Acres 25; S. R. O. The Fatal Wedding 26; large attendance. Sis Hopkins 27. The Silver Slipper 2. Emma Bunting co. 29-5 (except 2). Kelcey-Shannon 7. London Gayety Girls 8. A Thoroughbred 9. Queen of the White Slaves 11. Mrs. Langtry 12.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Peck's Bad Boy Feb. 13; fair house and co. Myers Stock co. 15-20. Plays: Moonshiners, For Her Sake, In the Heart of Colorado, A Ragged Hero, Through the Breakers, Beyond the Lines; good co. and business. Home talent, Punxsutawney High School (local), 29. Johnstown Flood 1. Next Door 4. The Royal Slave 5.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Her Only Sin Feb. 17; played to capacity; fine performance. Shore Acres 26. When Johnny Comes Marching Home 3. The Fatal Wedding 5. Sign of the Cross 14. Triumph of an Empress 17. Quincy Adams Sawyer 24.——ITEM: Manager Packer has had an asbestos curtain placed in the house.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Indian Maidens Feb. 18; fair house and co. A Bunch of Keys 20 pleased fair house. King Dramatic co. 22-27 opened in Duchess Du Barry to good house; pleasing performance. Other plays: Under the Polar Star, A Ward of France, Faust, Slaves of the Orient, Little Miss Bob, A Kentucky Girl. Church-Cook co. 29-5.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, mgr.): White's Faust Feb. 18 pleased large house. Edwin Maynard Stock co. opened to capacity 22-27. Plays: Two Orphans, Adrift in New York, Two Fools Met, The Shadow of a Sin, Fanchon the Cricket, Caste, The Girl You Love, Pygmalion and Galatea. Peck's Bad Boy 7. Guy Brothers' Minstrels 8. At Cripple Creek 13.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Beauty Doctor Feb. 13 pleased large house. Sign of the Cross 22; good business; co. satisfactory. Miss Bob White 23; crowded house; well pleased. James Kennedy co. 29-5. J. W. Carner Stock co. 10-12. Night Before Christmas 14. The Irish Pawnbrokers 18. York State Folks 22. Mildred Holland 26. Quincy Adams Sawyer 29.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Cook-Church Stock co. Feb. 17-20 in Rough Rider's Romance, East Lynne, Romeo and Juliet, Dice of Death, American Dollar; fair business and satisfaction. Sign of the Cross 24. Josh Spruceby 25. Oriental Burlesquers 26. When Reuben Comes to Town 27. Irene Myers co. 29-5. Joseph Kennedy co. 7-12. Hello, Bill 14.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Henry Miller in Man Proposes Feb. 17; fair business; good performance. Twentieth Century Moving Pictures 18; good business. Uncle Hez 19; good business. Her Only Sin 23; good business; very good performance. The County Fair 26. Irene Myers co. 29-5. When Johnny Comes Marching Home 10.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Martin's U. T. C. Feb. 19; good business. Her Only Sin 20; excellent satisfaction; two performances to full houses. Irene Martin opened 22-27 to S. R. O. in The Heart of Colorado; co. and specialties very good. Culhane and Chace Minstrels 29. Robert Mantell 1. A Desperate Chance 3. The Burglar 5.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, mgr.): Culhane, Chace and Weston's Minstrels Feb. 23; good houses; two performances. Clara Turner co. 29-5.——FRATERNITY THEATRE (W. D. Nields, mgr.): Uncle Hez 17; big business; performance unsatisfactory. Stevens' Minstrels 22 failed to appear. A Break for Liberty 26. Innocent Maids 27. White's Faust 29.

CARBONDALE.—GRAND OPERA HOUSE (G. W. Lowder, mgr.): Mamie Fleming Feb. 22-27 opened to S. R. O. in Yankee Bess. Other plays: Under Two Flags, Two Orphans, Hand of Fate, Resurrection, A Peculiar Predicament, True Hearts of Ireland. Robert Mantell 29. When Johnny Comes Marching Home 17.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): A Daring Woman Feb. 20 pleased good house. Cook-Church co. 22-27 opened with An Actor's Romance; packed house; good performance. Other plays: Gypsy Jack, The Power of Love, American Dollars; good business. Watson's Oriental Burlesquers (return) 29. A Thoroughbred Tramp 2. Peck's Bad Boy 3. The Silver Slipper 4.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Thomas E. Shea Feb. 15-20; good co. and business. Plays: Banished by the King, Dr. Jekyl and Mr. Hyde, The Voice of Nature, The Pledge of Honor, The Bells, The Slaves of Sin, The Hunchback's Daughter, Hell Gate. The Burglar 24; poor business and co. Uncle Hez 27. Conroy and Mack comedy co. 29-5.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): For Her Children's Sake [illegible]; good business and co. Innocent Maids [illegible]; large business. The Fatal Wedding [illegible]; satisfactory business. Hello, Bill 24; [illegible] Uncle

Josh Spruceby 29. Night Before Christmas 1. Peck's Bad Boy 8. Quinlan and Wall's Minstrels 9. Simple Simon 12. Sam T. Jack's co. 15. Mildred Holland 22.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Royal Slave Feb. 22 canceled. Miss Bob White 25. Vogel's Minstrels 27. Night Before Christmas 29. The Game Keeper 3. London Gayety Girls 5. Murray and Mackey 7-12. Robert Mantell 14. The Little Homestead 18. Elks' Minstrels 22, 23. Burke-McCann co. 28-April 2.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): The Battle of Gettysburg Feb. 16; very instructive to small audience. Wealth and Poverty 24; satisfactory. The Innocent Maids 25. Little Burglar 29. When Reuben Comes to Town 5. Robert B. Mantell 8. Charles Wolf in Hamlet 10. Redpath Grand Concert co. 17.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Her Only Sin Feb. 19 pleased medium house. Little Egypt 22; disappointed crowded house. A Texas Steer 24; good performance; medium business. The Governor's Son 25. Side Tracked 29. Stevens' Minstrels 1. Robert Mantell 2. Wrong Mr. Wright 4.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Twentieth Century Moving Pictures Feb. 19 pleased good audience. Uncle Hez 22; fair houses. Robert B. Mantell in The Light of Other Days 23; fair house; good co. A Japanese Honeymoon 24; topheavy house; poor co. Twentieth Century Moving Pictures (return) 27.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and mgr.): Indian Maidens Feb. 20 pleased large audience. Kate Soffel in A Daring Woman 22; fair performance; large audience. When Reuben Comes to Town 24; excellent performance; good business. Night Before Christmas 1.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Sninabrook and Grove, mgrs.): Damon and Pythias Feb. 19; ordinary performance; fair business. Roger-Grilley co. 23 pleased fair patronage. A Wife Wanted 27. Innocent Maids 1. London Belles 3. Niagara Falls 8. Culhane, Chace and Weston's Minstrels 21. London Gayety Girls 23.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): Fast Mail Feb. 19; fair business; scenery effective; ordinary co. A Texas Steer 20 pleased two large audiences; good co. The Governor's Son 24; fair business; good co. Robert B. Mantell 25. Fairyland Moving Pictures 26. A Bunch of Keys 27. Dilger-Cornell co. 29-4.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): The Gamekeeper Feb. 18 canceled. A Bunch of Keys 23 pleased good house. Conroy and Mack 25-27. Royer Brothers in Next Door 29. Quincy Adams Sawyer 18. Lyman Twins 25. Irish Pawnbrokers April 5. Fast Mail 15.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Bennett-Moulton co. Feb. 22-27 opened to good business. Plays first part of week: A Daughter of the People, Outcasts of Society, The Belle of Virginia; performances very satisfactory. White's Faust 1. Sign of the Cross 3.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): The Baldwins Feb. 22-27 (except 25) pleased large audiences. Henry Miller in Man Proposes 25. Robert Mantell 3.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Conroy and Mack's Comedians 7-12.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Harry Leighton in Othello Feb. 19 delighted large and appreciative audience. The County Fair 22; good business. Little Egypt Burlesquers 23; good house; poor co. A Bunch of Keys 26.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Myrkle-Harder Stock co. closed Feb. 15-20 with A Hidden Crime to large house. A Break for Liberty 22 drew fair audiences. Henry Miller 23 pleased well filled house.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Topsy Turvy Burlesquers Feb. 18; well pleased fair audience. Edaurd Waldman in Dr. Jekyll and Mr. Hyde 22 canceled. Vogel's Minstrels 26. A Royal Slave 2. A Thoroughbred Tramp 11.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Little Outcast Feb. 11; large house; pleased. Alphonse and Gaston 15; fair performance; small house. Fatal Wedding 24. Vogel's Minstrels 26. Royal Slave 1.

OLYPHANT.—F. M. OPERA HOUSE (Gibbons and Carbine, mgrs.): National Stock co. Feb. 8-13; fair co.; poor business. Culhane, Chace and Weston's Minstrels 19; poor house; fair performance. Jack Shepherd 1. Fast Mail 3.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): A Royal Slave Feb. 19 to large and pleased house. Human Hearts 23 pleased crowded house. Vogel's Minstrels 24; S. R. O. Cecilian Concert co. 25.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Alphonse and Gaston Feb. 16; good performance to small house. Mary Parker's Pickaninnies (Central Lyceum Bureau) 23; big business; good satisfaction. A Royal Slave 26.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Martin's U. T. C. Feb. 16; excellent performance to fair house; deserved much better. Brothers Royer 18; good performance to good business.

COLUMBIA.—OPERA HOUSE: The Burglar Feb. 22; medium business; audience satisfied. Innocent Maids 29. Bunch of Keys 1. May Parker's Concert co. 5. Clara Turner 7-9.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Culhane, Chace and Weston's Minstrels Feb. 24. Stevens Minstrels 27. Sign of the Cross 2. Real Widow Brown 8.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee and mgr.): Miss Bob White Feb. 24. As You Like It 25. Uncle Josh Spruceby 26. When Reuben Comes to Town 29. Peck's Bad Boy 4.

FREELAND.—GRAND OPERA HOUSE (J. J. McMeniman, mgr.): Twentieth Century Moving Pictures Feb. 24, 25. Her Only Sin 27. Fred Wright Comedy co. 29-2.

TITUSVILLE.—VERBECK THEATRE (Thomas L. Hobart, mgr.): As You Like It Feb. 22 pleased small audience. Sign of the Cross 25. When Reuben Comes to Town 26.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Her Only Sin Feb. 25; first-class performance to very good house; excellent co. Moonshiner's Daughter 29.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, mgr.): Indian Maidens Feb. 17; fair house and co. Innocent Maids (return) 23 pleased fair house. Next Door 3. A Royal Slave 8.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Emma Bunting co. Feb. 22-27 in repertoire; good houses. Chester De Vonde co. opens with A Drop of Poison 29-5.

JOHNSONBURG.—OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): Uncle Josh Spruceby Feb. 23; poor house; good satisfaction. Elks' Minstrels 1. A Royal Slave 12. Miss Bob White 22.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Next Door Feb. 20; fair house and co. A Bunch of Keys 27; good business; strong co. A Break for Liberty 29.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Metropolitan Opera co. in Faust Feb. 9; poor house and co. Uncle Hez 11; poor house and co. Lovers' Lane 13; good house and co.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): The Beauty Doctor Feb. 18; good business and performance. Garner Stock co. 29-5.

BUTLER.—LYNDORA THEATRE (J. J. Frank, mgr.): Night Owl Burlesquers Feb. 16; good house. As You Like It 26. Vogel's Minstrels 29.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Guy Brothers' Minstrels Feb. 18; large business.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Fatal Wedding Feb. 18 pleased large house. Human Hearts 26. The Game Keeper 4.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Peck's Bad Boy Feb. 19; large business; good specialties. Bunch of Keys 2. Faust 7.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): A Royal Slave Feb. 25. The Game Keeper 2.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Royer Brothers in Next Door Feb. 27.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Beauty Doctor Feb. 19; good business; one of best shows of season.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Byron Troubadours pleased good house Feb. 19. As You Like It 26.

PHOENIXVILLE.—COLONIAL THEATRE (H. I. Brownback, mgr.): Moonshiner's Daughter 4. Sign of the Cross 9.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Hazel Kirke Feb. 22-27 to good houses; audience pleased. Held by the Enemy 29-5.——THE PAWTUCKET: New Theatre Stock co. in a double bill, Letty and Our Boys Feb. 22-27 to good business; co. good. Facing the Enemy 29-5.——ITEMS: Pauline Rona has joined the Pawtucket Theatre co.—Letty is a sketch written by Albert Lando, and was creditably presented by Albert Lando and Everett Butterfield. This is the second venture of Mr. Lando as a play writer. His first was London Smoke, which was presented a few weeks ago in this city.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): DeWolff Hopper Feb. 18 delighted crowded house. Charles Hawtrey 23; good audience pleased. Fenberg Stock co. (return) 24 in Beware of Men, On the Stroke of Twelve; drew and pleased well. Harry Leighton in Othello 25. Virginia Harned 27. Girls Will Be Girls (return) March 1.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Marion Francis co. opened Feb. 22-27; good house; fair business. How Old Is Ann 1. Texas Steer 3. County Fair 5. Girls Will Be Girls 7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): George Ebner in Wrong Mr. Wright 10.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Rentfrow's Pathfinders 14-19.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Zig-Zag Alley Feb. 20 failed to appear. Hi Henry's Minstrels 22; satisfactory performances to good business. Helen Grantley in In the Palace of the King 24; paying business. Haverly's Minstrels 1. King Dodo 2. The Storks 5.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Lyman Twins Feb. 18; large audience pleased. A Friend of the Family 24. In the Palace of the King 29. Peck's Bad Boy 1.——CONVERSE AUDITORIUM (Dr. R. H. Peters, mgr.): Henry Van Dyke (lecture) 18 to large audience. William Jennings Bryan (lecture) 19 to capacity.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Sease and Co., mgrs.): Zig-Zag Alley Feb. 19 failed to appear.——ITEM: A lodge of Elks, to be known as Orangeburg, S. C., Lodge, No. 897, was instituted here 17 with thirty charter members.

SUMTER.—ACADEMY OF MUSIC (Abe Rytenberg, mgr.): Kersands' Minstrels Feb. 6; big business; performance fair. Hi Henry's Minstrels 18; business good; performance good. Black Patti 7.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Lyman Twins Feb. 19; pleasing performance; good business. Peck's Bad Boy 29. King Dodo 5.

CAMDEN.—OPERA HOUSE (Malone and Goodale, mgrs.): Hi Henry Feb. 17; full house; performance good.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (Charles Gottschalk, mgr.): A Homespun Heart Feb. 17; fair house; good co. Central Grand Concert co. 22; good house; pleased. Dode-Fiske Orchestra 29. Hearts of Oak 3.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Central Grand Concert co. Feb. 24 to full house; pleased vastly. Homespun Hearts 25. Ole Olson 2. Pauline Sights co. 7-12.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Clay Clement in New Dominion Feb. 17, 18; pleased fair houses. Richard Mansfield 19; very large and pleased audience. Tim Murphy 20; good co.; fair house. The Chaperons 22; fair co.; good house. Nat C. Goodwin 24; delighted large house. Grace Van Studdeford in The Red Feather 29. Rose Coghlan 1. Wells-Dunn-Harlan co. 2-4. Lewis Morrison 5.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Lovers' Lane 22-27, pleasing large houses. The Christian 29-5.——THE TABERNACLE (Wadley and Edwards, mgrs.): French Opera co., of New Orleans, 22-24 in La Juive, Carmen, Faust, Cavalleria Rusticana, Il Trovatore; small but well pleased audiences.——ITEM: Jake Wells, of Richmond, Va., was in Nashville 23 and announces that work will be commenced at once on his new theatre here, which will be known as the New Bijou, and will be opened some time next September.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr. and lessee): Tim Murphy Feb. 22; good houses. Nat C. Goodwin in A Gilded Fool 23 to capacity. The Chaperons 24. Rose Coghlan 26.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. in Aristocracy 22-27 to good houses; fine production. A Night Off 29.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, prop.): John Drew in The Second in Command Feb. 17; fine performance and house. King Dodo 23; packed house; satisfaction. Haverly's Minstrels 24. Ethel Barrymore 26. Amelia Bingham 1. Rose Coghlan 5. The Girl from Dixie 8. Bertha Galland 9.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Harris-Parkinson co. Feb. 15-20; good co. and business. Plays: Slaves of the Orient, The Stain of Guilt, The Bondman, The True Kentuckian, East Lynne, Foxy Grandpa.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): King Dodo Feb. 24. Haverly's Minstrels 25. The Storks 26. Ethel Barrymore 27. The Red Feather 1. Amelia Bingham 2. Rose Coghlan 5. Harry Beresford 7.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): Roselle Knott in When Knighthood Was in Flower Feb. 15 pleased large audience. A Little Homestead 17; fair house. The Chaperons 23. Rose Coghlan 29.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Ten Nights in a Bar Room Feb. 24. Rose Coghlan 3.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Lewis Morrison in Faust Feb. 16; fair house. The Prince of Tatters 17 pleased large audiences. The Runaways 18; fine house; everybody delighted. Grau Opera co. in The Wizard of the Nile and Isle of Champagne drew satisfactory business 19, 20. The Professor's Love Story 22. Spooner Dramatic co. 23-25. Otis B. Thayer 26. Richard Carvel 27.——EMPIRE (Harry Corson Clarke, mgr.): My Wife's Husband 15-20; fair business. What Did Tompkins Do 22-27.

DALLAS.—THEATRE (George Anzy, mgr.): Rose Coghlan Feb. 16, 17; fair business; performance very highly complimented. The Head Waiters 18; small house; specialties above average. The Wizard of Oz, with the Swor Brothers as the Scarecrow and the Tin Woodman, played to S. R. O. 19, 20; Swor boys being natives of Dallas, received a number of curtain calls. At Valley Forge 23. Sadie Martinot 24, 25. The Runaways 26, 27.——ITEM: Bert and John Swor, of The Wizard of Oz co., being natives of Dallas, were the honorees of several entertainments during their stay here.

BEAUMONT.—KYLE (E. M. Weiss, mgr.): Haverly's Minstrels Feb. 11; fair performance; good house. The Storks 13 pleased large house. Al. H. Wilson in The Prince of Tatters 15 drew well. The Runaways 17; crowded house; excellent performance. Harry Beresford in The Professor's Love Story 23; fair house; well entertained. Otis B. Thayer in Sweet Clover 24. Grau Opera co. in The Wizard of the Nile and The Isle of Champagne 25. The Wizard of Oz 3.——ITEM: Mr. Weiss is enlarging the balcony exit of the Opera House for the protection of the public in the event of fire.

CLEBURNE.—COURT HOUSE: Melvin Robinson Modern Comedies Feb. 15 (Lyceum Course Y. M. C. A.); large attendance.——BROWN'S OPERA HOUSE (John C. Brown, mgr.): Faust's Minstrels 17; excellent co.; business good. A Runaway Tramp 26.——ITEM: "Pop" Carr, headliner of Faust's Minstrels, looks like he had taken the "elixir of life." Although suffering with a severe cold, he has the same dash and vim of twenty years ago. Long may he live as one of the fast disappearing representatives of old-time minstrels.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weise, mgr.): Jules Grau Opera co. Feb. 15-17 in The Wizard of the Nile, The Isle of Champagne, El Capitan; fair co. and business. A Prince of Tatters 18; good business; satisfactory. The Gay Mr. Goldstein 21; large house; fair co. The Runaways 22. Richard Carvel 24, 25. The Wizard of Oz 26, 27.——ITEM: Walter A. Lane has leased the Empire Theatre. Improvements are now being made in same, and an asbestos curtain has been ordered.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Harry Beresford in The Professor's Love Story Feb. 19; good co.; small house, on account of conflicting local entertainment. Faust's Minstrels 23. Sadie Martinot 25. Tom Moore 27. The Telephone Girl 1. Katharine Kidder 3. Weary Willie Walker 7. Sweet Clover 8. Taylor Stock co. 21-26.

TEXARKANA.—HARDIN OPERA HOUSE (J. Drake, mgr.): The Wizard of Oz Feb. 17; good co.; pleased good house. At Valley Forge 19; fair co.; poor business. Rose Coghlan 20; excellent co.; very light house; bad weather. The Head Waiters 22. Weary Willie Walker 24. The Telephone Girl 25. Tim Murphy 26. Al Wilson 28.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Andrews Opera co. in Birds of a Feather Feb. 15; fair audience, performance pleasing. The Head Waiters 19; full house. Harry Beresford in The Professor's Love Story, matinee and night, 20; fair house; pleasing.

DENTON.—WRIGHT'S OPERA HOUSE (V. E. Flow, mgr.): Lyceum Operatic co. Feb. 19; good audience; co. good.——ITEMS: R. A. Schweer, prominent member B. P. O. E., buried 17 under auspices of lodge.—Who-What-When Minstrels, to have been given by B. P. O. Elks No. 867, canceled.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Was She to Blame Feb. 15; fair business. Al. H. Wilson in The Prince of Tatters 19; big business. The Wizard of Oz 25. Richard Carvel 26. Sweet Clover 27. Florodora 4. Tim Murphy 5.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, mgr.): Joe Kelly in The Head Waiters satisfied small house Feb. 10. Rose Coghlan in The Greatest Thing in the World 12 to fair house; audience well pleased. Spooner Dramatic co. 19, 20; small houses. Al. H. Wilson 22. Sadie Martinot 23.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Della Pringle co. Feb. 15-20 in Caught in the Web, The Pace that Kills, Wealth and Poverty, The Sultan's Daughter, Thelma, The Mansion of Aching Hearts; good co. and houses.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): Harry Beresford in The Professor's Love Story Feb. 17; small but very appreciative audience; by far best show of season. A Breezy Time 20; small house; show poor. The Telephone Girl 27.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): The Head Waiters Feb. 16; good business; performance satisfactory. Harry Beresford in The Professor's Love Story 18; fair business; performance exceptionally clean and bright.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Andrew Robson in Richard Carvel 4. Stafford Brothers' Colored Minstrels, under canvas, Feb. 18 to poor business, owing to inclemency of weather.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): The Wizard of Wall Street Feb. 17; fair business; co. disgrace to profession. At Valley Forge 19; good business and co. Joe Kelly 20; good business and co.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Faust's Minstrels Feb. 19; good business; splendid performance. Weary Willie Walker 4.——ITEM: Faust's Minstrels were entertained by the Elks here after the performance at Elk club rooms.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Rose Coghlan in The Greatest Thing in the World Feb. 19; good business; best attraction here this season. At Valley Forge 22. The Telephone Girl 27.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): A Breezy Time Feb. 19; good house; pleased audience.——AUDITORIUM (F. M. Bralley, mgr.): Lyceum Operatic co. 20 pleased large house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Harry Beresford Feb. 16 pleased only small audience. Sadie Martinot 19; very light business, largely due to bad weather.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): Lewis Morrison Feb. 15; excellent production to ordinary house. Ed Raymond co. 22-27. Tasca and his band 29.

EL PASO. — MYERS OPERA HOUSE (W. L. Rogers, mgr.): Andrew Robson in Richard Carvel Feb. 20; strong play; well performed to packed house. Anna Eva Fay 21-27.

PITTSBURG.—OPERA HOUSE (Hess and Golberg, mgrs.): Wizard of Wall Street Feb. 16; fair business; poor co.

WAXAHACHIE.—OPERA HOUSE (J. M. Cumby, mgr.): Rose Coghlan Feb. 18; large and delighted audience.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Gay Mr. Goldstein Feb. 17 pleased small house.

BROWNWOOD.—MIRTH OPERA HOUSE (R. W. Harryman, mgr.): Faust's Minstrels Feb. 15 delighted full house; co. A1. A Runaway Tramp 20.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): The Gay Mr. Goldstein Feb. 18; fair co. to poor business.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Howard Kyle in Rosemary Feb. 15-17; fair houses. University Dramatic Club in A Scrap of Paper to capacity 19.——GRAND THEATRE (Jones and Hammer, mgrs.): U. T. C. 18-20 to capacity.——ITEM: Charles W. Meaken, manager of Charles B. Hanford, has been visiting relatives in this city for the past week.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): 'Way Down East Feb. 8; splendid performance to S. R. O. The Game Keeper 10; splendid performance and house. Sun's Minstrels 21. Florence Roberts 29. Circumstantial Evidence 9. Barlow's Minstrels 17. A Girl from Sweden 21. Down by the Sea 23.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Kirk-Urban co. Feb. 15-20 to fine business; giving good satisfaction. Mark's Dramatic co. (return) 29-5. Rhe Lorraine co. 14-19. Stetson's U. T. C. 26. Lew Dockstader's Minstrels 30.——ITEM: We are to have a new Opera House, foundation started.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Boston Ladies' Symphony Orchestra Feb. 22 pleased large audience. A Ragged Hero 8.——KNIGHT OPERA HOUSE (Walter Metcalf, mgr.): A Wife's Mistake 19; good co. to small house. Return date 23 to slightly better business.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Klark-Urban co. Feb. 22-27. Plays: A Web of Fate, Treasure Cave, Across the Desert, The Gambler's Child, Sealed Lips, A Country Kid, A Stolen Wife. U. T. C. 19. Lovers' Lane 24.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Edward Harrigan Feb. 29.——LIBRARY HALL (Charles Kimball, mgr.): Rhe Lorraine co. 22-28 canceled.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Marks Dramatic co. opened Feb. 22-27 to good business in The Duke's Daughter.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Queen Esther (local, auspices W. C. T. U.) Feb. 22; big house; fine production.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): The County Fair 19.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): A Fatal Step Feb. 22 canceled.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Friend of the Family Feb. 12; excellent co. to fair business. Kate Claxton in Two Orphans 13; co. and business fair. Richard Mansfield in Old Heidelberg 16; splendid co. to capacity. Mrs. Wiggs of the Cabbage Patch 18-20; excellent co. to immense business.——BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus. mgr.): His Last Dollar 15-20 pleased good business. At Cripple Creek 22-27; pleasing capacity. A Little Outcast 29-5.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Mantelli Opera co. Feb. 18; co. good; business fair. Amelia Bingham in Olympe 26, 27. Girl from Dixie 29.——THE GRANBY (Otto Wells, mgr.): Lighthouse by the Sea 22-27; business and performance good. Busy Izzy 29-5.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Jefferson De Angelis Opera co. in The Toreador Feb. 8; S. R. O.; co. very strong. A Texas Steer 11 pleased fair audience. The Girl from Dixie 3.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, local mgr.): Harris-Parkinson co. (return) in popular price shows Feb. 22-27 pleased good houses. Black Patti Troubadours 25.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Damon and Pythias 2. Arizona 12. In the Palace of the King 15. Haverly's Minstrels 19. Hearts of Oak 30.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite, mgr.): Damon and Pythias 1. Why Women Sin 11.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, mgrs.): Lyman Brothers 4 canceled. Why Women Sin 14.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Shore Acres 10. Ezra Kendall 11.

WINCHESTER. — AUDITORIUM (Harry L. Wood, mgr.): White's Faust Feb. 24; good performance; fair house. Damon and Pythias 29.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): The Bostonians Feb. 11-13 in The Serenade, Robin Hood, and Queen of Laughter; latter, a new comic opera, was presented first time 13; it is musically strong and can be rated above the average comic opera; large attendance. Alberta Gallatin in Ghosts 14, 15; play well produced by competent co.; fair attendance. Shay Opera co. 22, 23. Paul Gilmore 24. The Eternal City 26, 27.——AUDITORIUM (Harry C. Hayward, mgr.): Florence Roberts 7-10 in Sapho, Zaza, Magda, Peggy Thrift, and The Country Girl; large business; plays well presented. Fatal Wedding 12-13; fair co.; good business. Sag Harbor 14-17; good co.; fair business. Are You a Mason 18-20; pleasing entertainment; large business.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Fatal Wedding Feb. 9; fair co. and business. Ghosts 12; excellent co.; poor business. Are You a Mason 16. Sag Harbor 18. Paul Gilmore 23. Bostonians 1. Erik of Sweden 4.——ITEM: Manager Fournier has completed another exit from the balcony.

TACOMA.—THEATRE (Calvin Heilig, mgr.): The Mummy and the Humming Bird Feb. 11; light house. Pollard's Lilliputians 11-13; good entertainments; fair business. Ten Nights in a Bar Room 14. The Kilties 15 to good house; music approved by trained ears. The Eternal City 18; big house full of pleased patrons; said to be best show of season.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Herleg and McCabe, lessees; R. J. Nixon, mgr.): Madame Lillian Blauvelt Feb. 8 pleased large audience. The Fatal Wedding 10; fair business; performance fair.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Are You a Mason Feb. 16; poor business; co. good. Olympia Opera co. 23.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): West's Minstrels Feb. 20; co. fair; business light. Marie Cahill 22. Nancy Brown pleased S. R. O. Savage's Grand Opera co. 22, 23 in Il Trovatore, Carmen, and Faust; business disappointing, should have been S. R. O. Silver Slipper 27. Earl of Pawtucket 2. John Drew 5. Ben Hur 7-12.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Only a Shop Girl 18-20; S. R. O. More Than Queen 18-20; good business. Night Before Christmas 25-27. Murray and Mackey's co. 29-5.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Van Dyke-Eaton Stock co. Feb. 15-20 pleased large houses every performance. Plays: Lion's Heart, Sealed Orders, Carmen, Faust, Right for Wrong, Over the Hills to the Poor House, and Don Caesar De Bazan. Human Hearts 22; not as good as the name suggests; large house. Cutter and Williams Stock co. 29-5. Over Niagara Falls 10. Howard Dorset Stock co. 14-19. Fatal Wedding 30.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Field's Minstrels Feb. 18 pleased packed house. Silver Slipper 26. A Hoosier Girl 27. Lecture 7. Kelcey and Shannon 11. The Rivals 19.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Indian Maidens 29. Vogel's Minstrels 4. Van Dyke-Eaton co. 7-12. Over Niagara Falls 17. Next Door 19.

CLARKSBURG. — TRADERS GRAND OPERA HOUSE (R. A. Farland, mgr.): Her Majesty and the Maid Feb. 11; good performance; small house. Field's Minstrels 17; excellent co. to S. R. O. Human Hearts 20; fair show to poor house. Van Dyke-Eaton co. 29-2. Quincy Adams Sawyer 10. Over Niagara Falls 12.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): Human Hearts Feb. 19; fair co. to good house. Cutter and Williams Stock co. 22; good co. to S. R. O. Vogel's Minstrels 25. Minister's Son 2. Quincy Adams Sawyer 11. At the Races 15. The Little Homestead 16. Mr. Jolly of Joliet 23.

FAIRMONT.—GRAND OPERA HOUSE (J. R. Powell, mgr.): Human Hearts Feb. 18 to good house; good co. Van Dyke-Eaton Stock co. 22-27. Under Sealed Orders 22 to S. R. O.; audience pleased. Faust 23 to good house; fair performance. Mr. Jolly of Joliet 19. The Rivals 22. Chinese Honeymoon 25.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Mary Emerson in His Majesty and the Maid Feb. 18; small and pleased audience. Damon and Pythias 24; fair house and co. A Wife Wanted 29. Uncle Hez 2. The Minister's Son 5. Over Niagara Falls 9.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Black Patti Feb. 24; large and pleased audience. Harris-Parkinson Stock co. 25-27. Girl from Dixie 5. Lyman Twins in A Trip to the Races 10.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Hoosier Girl 2. Hilda Tucker co. 3-5.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Van Dyke and Eaton Feb. 11-13; medium co.; fair business. Russells Comedians 25-27.

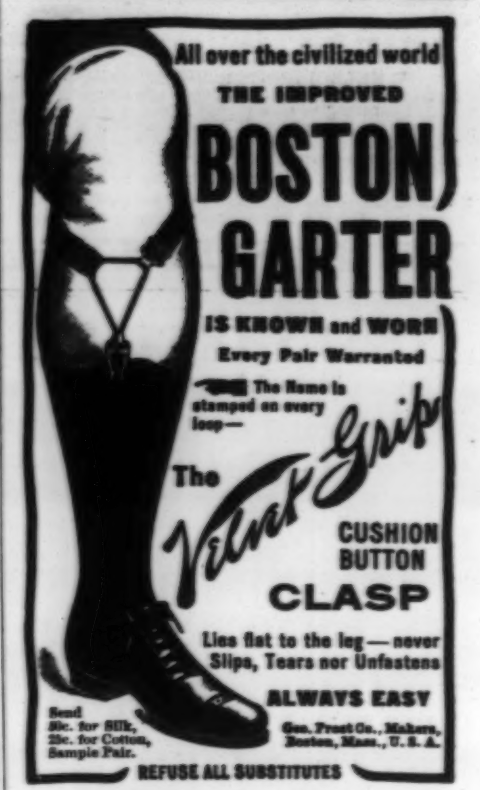
CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Silver Slipper 25. Harris Stock co. 29-5.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (J. J. Handron, mgr.): Vogel's Minstrels 1.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, mgr.): K. P. Minstrels (local) Feb. 11, 12; fair entertainment; excellent business. Hanlon's Superba 14; fine performance; good business. Captain Barrington 17; performance fine; small audience well pleased. Frank E. Long Stock co. 20-27 opened to good house with The Linwood Case; audience pleased; business fine. Other plays: A Brother's Crime, The Slave Prince, The Cause of Her Downfall, The Resurrection, The Secret Dispatch, The Two Sisters 28.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): J. H. Stoddard in The Bonnie Brier Bush Feb. 13; good show to poor business. Ole Olson 16; good business. Hortense Neilson 20 canceled. David Harum 23; good business satisfied. Peck's Bad Boy 27. Weary Willie Walker 7. The Midnight Express 9. The Fatal Wedding 12. Paul Gilmore 17.——ITEM: The Bijou being a part of the K. of P.



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OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Braunig Stock co. Feb. 14-17 played How Hopper was Side Tracked, Nick Carter, and The Star Boarders to good business. Holden Brothers co. 18-21; good houses. Plays: Nobody's Claim, A Barrel of Money, Over the Sea, The Denver Express, The Factory Girl 22; house crowded. A Montana Outlaw 28.

SUPERIOR.—GRAND OPERA HOUSE: J. H. Stoddart in The Bonnie Brier Bush Feb. 8. Adelaide Thurston in Polly Primrose 9. Ireland Brothers' Moving Pictures 12, 13. Peck's Bad Boy 15 to fair business. Ben Hendricks in Eric of Sweden 16; good house. Marie Wainwright in Twelfth Night 24. David Harum 25.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Davenport Burlesquers gave disgraceful exhibition to fair house Feb. 17. Cornell Vaudeville co. 19, 20: fair houses. Earl Doty 25-27. A Life's Mistake 3. Kennedy's Players 7-12. 'Way Down East 16. A Millionaire Tramp 17. D. B. Lewis 21.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Braunig Stock co. in How Hopper was Side Tracked Feb. 26. A Star Boarder 27, and Nick Carter, the New York Detective, 28, at popular prices; co. good.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Gorton's Minstrels Feb. 11 pleased fair house. Haverfoot Club in College Boy 13; decided success socially and financially. Grace Hayward co. 25-27.

NEENAH.—THEATRE (William C. Wing, mgr.): Braunig Stock co. in How Hopper Was Side Tracked Feb. 8 to capacity. A Woman's Honor 19 to S. R. O. Gorton's Minstrels 24; enthusiastic audience. Montana Outlaw 27.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): May Davenport Burlesque co. Feb. 16; small co.; poor show; thin house. A Montana Outlaw 26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Mason and Mason in Rudolph and Adolph Feb. 21; fine business; audience pleased. Yon Yonson 28.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): McDorman-Daniels Stock co. Feb. 25-27 in 'Neath Southern Skies, An American Widow, Through the Rockies.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Gorton's Minstrels Feb. 26. A Montana Outlaw 3. Braunig Stock co. 10-12.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neumann, mgr.): Creatore's Band 17. 'Way Down East 20. Happy Hooligan April 3. Winniger Brothers Stock co. 10-17. William Owen 19.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Factory Girl Feb. 23 pleased full house. Holden Comedy co. 25-28. Gertrude Coghlan 3. Gorton's Minstrels 6. Creatore's Band 8.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Willis Stock co. Feb. 8-10 in A Homespun Heart, Camille, A Son of Monte Cristo, Roanoke; good business; audiences well pleased.

OCONTO.—TURNER OPERA HOUSE: Gorton's Minstrels 7. The Missouri Girl 22.

LA CROSSE.—THEATRE (J. Stras, mgr.): David Harum Feb. 19; fair house.

MERRILL.—BERARD OPERA HOUSE (Charles Quinn, mgr.): Gorton's Minstrels Feb. 29.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Nye Comedy co. Feb. 15-20 in A Fatal Scar, A Man of the World, Two Orphans, Diamond Dick, Monte Cristo, Belle of Manila; poor co.; poor business.—OPERA HOUSE (H. E. Root, mgr.): Ward and Wade's Minstrels 17; excellent co. to big business. Sun's Minstrels 1. Florence Roberts 3.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Ward and Wade's Minstrels Feb. 18; good co.; fair house. My Lady Darrel (local) 24. Sun's Minstrels 29.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Ward and Wade's Minstrels Feb. 16; good co. and business. Sun's Minstrels 2. Florence Roberts in Zaza 3.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): A Country Girl (return) Feb. 24. An English Daisy 29, 1.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): On the Bridge at Midnight 18-20; capacity houses; performance good. Two Little Waifs 22-24; good performance and business. When Women Love 29-2.—ITEM: George Driscoll, with On the Bridge at Midnight co., stayed with his parents while in town.

WINNIPEG.—THEATRE (C. P. Walker, mgr.): Harold Nelson co. Feb. 15, 16, in Quo Vadis and Taming of the Shrew; S. R. O.; splendid co. Twelfth Night 17, 18, Marie Wainwright in lead; excellent co.; S. R. O. Erik of Sweden 19, 20; large house. Shipman's Comedians 26, 27. Fatal Wedding 29, 1.—ITEM: Amateurs are preparing Martha for early in March.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dailey Stock co. in David Harum and A Night Off Feb. 16-20, and Captain Impudence 22; business continues good; fine performances. Ferncliffe 25-27; co. closes first part of engagement here 27 and jumps to Halifax, N. S., for two weeks, returning and opening here 14.

VANCOUVER.—OPERA HOUSE (E. R. Ricketts, mgr.): Kilties' Band Feb. 11; good concert. Paul Gilmore 13 pleased. The Bostonians 19. The Eternal City 20. The Chief Justice 26. Pollard's Lilliputian Opera co. 29-5.—PEOPLE'S THEATRE (Carl Berch, mgr.): James F. Post in U and I 15-20 to capacity. Silver King 22-27.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Shadows of a Great City Feb. 18-20; most enjoyable melodrama; splendid houses. A Country Girl 22, 23; large, fashionable houses to capacity. Two Little Waifs 25-27. Quebec Symphony Orchestra 29. When Woman Loves 3-5. The Burgomaster 7-9.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Francis Wilson in Erminie Feb. 20; fine performance to one of largest audiences of season. George Grossmith 22, 23; light attendance, but deserved much better. Scottish Concert (auspices local St. Andrew's Society) 25. A Country Girl 1.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Wilbur Opera co. Feb. 15-20; fair business. Operas: La Mascotte, Chimes of Normandy, Two Vagabonds, Said Pasha, Bohemian Girl, Fra Diavolo, Girofle-Girofla, Aubrey Stock co. 29-5. The Burgomaster 12. Lover's Lane 14.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Boston Ladies' Orchestra Jan. 14 pleased large house. Patton and Perry in Jerry from Kerry Feb. 11; good business; fair performance. A Ragged Hero 23. Lover's Lane 10. Wills Comedy co. 16, 17.

GUELPH.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Tom Marks co. Feb. 15-20; fair business. Local concert 22. Royal Scottish Concert co. 24. A Ragged Hero 26. Firth Eaton co. 26. Hello Bill 27. The Country Girl 29.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Bandmann Opera co. in Charley's Aunt Feb. 22; large audience; co. left 24 for Boston, where they take steamer "Romanic" for Gibraltar. Dailey Stock co. 29.

ST. THOMAS.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): A Ragged Hero Feb. 17; small house; fair performance. Wills Comedy co. 18-20; good houses. Plays: Atlantic City, Two Old Cronies, Sweet Sixteen.

GALT, ONT.—SCOTT OPERA HOUSE (J. D. Eagan, mgr.): England's Moving Pictures Feb. 22-24 to large business; good performances. Mackenzie Murdoch Scottish Concert co. 25. A Ragged Hero 27. George Grossmith 29.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Wills Comedy co. in Atlantic City, Two Old Cronies, Sweet Sixteen Feb. 22-24. Indoor Circus 26, 27. Wilbur Opera co. 29-2. Hello Bill 4. Tom Mark co. 7-12.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Wilbur Opera co. Feb. 22, 23 in Mascot, Chimes of Normandy, Bohemian Girl; performances fair; small attendance.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): A Man of the World Feb. 24. Wills Musical Comedy co. 25-27.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): George Grossmith Feb. 17 canceled. A Ragged Hero 22. Wilbur Opera co. 24, 25.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): Kelly and De Alva Concert co. Feb. 15-20; packed houses at popular prices. Nip and Tuck 7.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Ragged Hero Feb. 16 pleased large house. George Grossmith 1.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlap and Hutcheroft, booking agents): Scottish Concert (local) Feb. 23; fair house.

BERLIN, ONT.—OPERA HOUSE (C. E. Mayer, mgr.): Jerry from Kerry Feb. 19; clever co.; fair house. A Ragged Hero 26.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): A Ragged Hero Feb. 19 pleased good house. Lovers' Lane 2.

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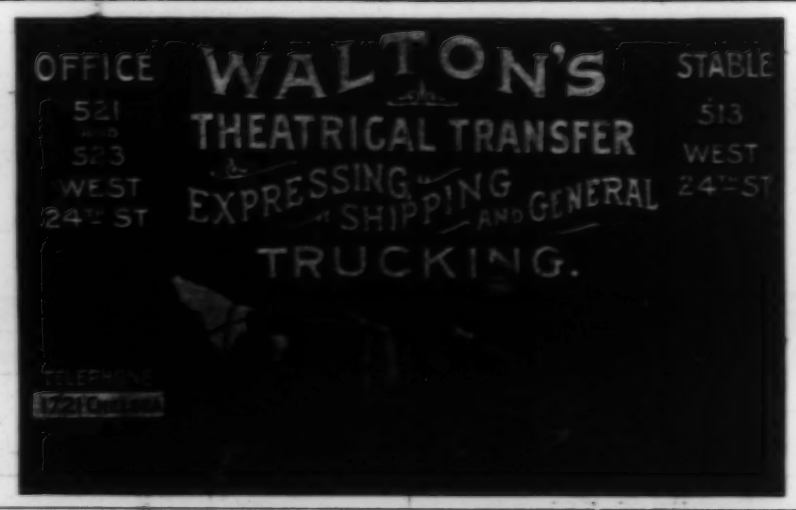

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